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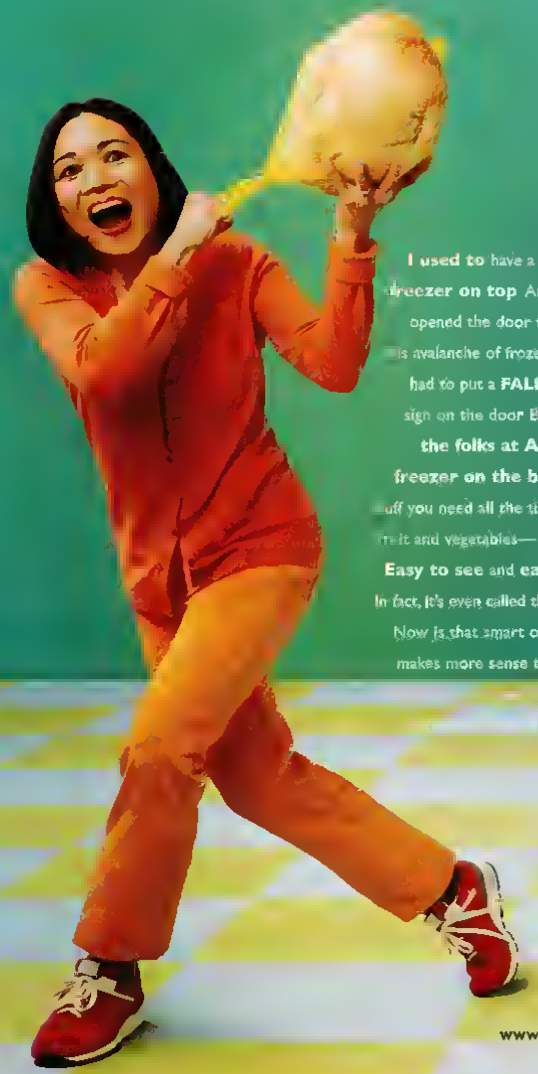

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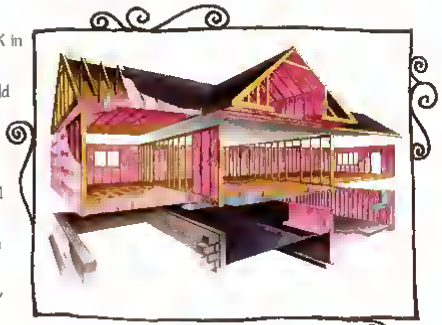

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OCTOBER 1999

Bright Ideas

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PHOTOS: TOP: BRUCE WELLER; BOTTOM, FROM LEFT: COURTESY MAURAK DIXON ARCHITECTS; JOHN KERWICK; ANDRE BARANOWSKI

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FALL PICK-ME UPS, P. 54

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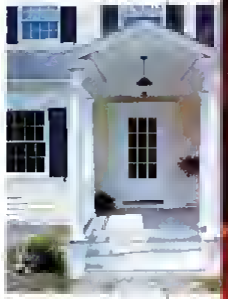
—Tom Silva



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Norm Abram offers tips on how to prepare your house for Old Man Winter
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PHOTOS: CLOCKWISE FROM TOP: LEFT: KELLER & KELLER; JOHN SHELOW (ET); ILLUSTRATION: JACK UNRUH

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AMY VIRSHUP, who wrote this month's "Tiny Houses" (page 118), notes that for many home owners, the outbuildings on their property serve both romantic and functional purposes. "People often use them as a retreat, a little place to get away to," says Virshup. These quaint yet practical structures, she says, are a quirky American tradition and, whether antique or new, they connect people to the land and their architectural roots. Virshup, who divides her time between New York City and Salisbury, Connecticut, is a senior editor at *Smart Money* magazine. She's also written about architecture, design, and technology for *New York*, *The New York Times Magazine*, *Wired*, and *Rolling Stone*.

ELWOOD H. SMITH, whose illustration complements this month's Finances column, "Points in Your Favor" (page 46), found his drawings evolving from a traditional graphic-arts style to one inspired by the classic comic strips of his childhood such as *Krazy Kat*, *Barney Google*, and *The Katzenjammer Kids*. Although his work is filled with what he calls "robust, funny little characters," he would never consider himself a cartoonist. "It's a whole different mindset," he says of comic artists who generate original ideas. "I've always worked by assignment," enjoying the challenge of creating within set parameters. Smith, whose illustrations have appeared in *Time*, the *Wall Street Journal*, and the *New York Times*, lives in Rhinebeck, New York, where he also plays bluegrass music.

HILLARY JOHNSON found that interviewing home owners who've taken property disputes to litigious extremes made her keenly aware of how devastating these conflicts can be. In "Loathe Thy Neighbor?" (page 60), she shows how an ongoing battle with the folks next door can rob people of a sense of sanctuary in their own home. "It definitely aroused a certain degree of anxiety in me," says Johnson, who recently purchased a house herself after years of apartment-dwelling. "I've made a personal resolve to always be on my best behavior with all my neighbors." Johnson's articles have appeared in *Vanity Fair*, *In Style*, and *Rolling Stone*. Her most recent book, a memoir titled *My Mother Dying* (St. Martin's Press), was published in September.

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LETTERS

Grecian Formula

I hope I am not the only person to catch your error on page 116 ["Porches," July/August 1999]. The columns shown are not Corinthian but Ionic, probably modeled after the Erechtheum, on the Acropolis in Athens. Sir Banister Fletcher's *A History of Architecture* is a good source for more information.

JANE E. GRISWOLD, ANDOVER, MASS.

Material Gains

I read with interest ["Tearing Down the House," Finances, July/August 1999]. I was mildly surprised when Norm Abram didn't weigh in on salvaging old wood. I wouldn't imagine one would find a great deal of usable stock in the run-of-the-mill urban home, but one never knows. In a different, but related, vein, the gypsum board taken from salvage jobs might be broken up and binned in the garden. Rather than pay the trashman to haul it away, let Mother Nature use it to advantage in the garden soil.

W.S. FLANIGEN, COLLEGE PARK, MD.

The Truth About Cedar

I am happy to finally see someone recommending the occasional maintenance of cedar roofs [Ask Norm, July/August 1999]. I am the owner of a company that specializes in restoring them, and the ignorance that surrounds this topic has caused me great frustration. The life of a cedar roof, just like cedar siding, cedar decking, cedar trim, or any wood used in an exterior application, can be significantly extended through occasional maintenance. But it is not true that linseed oil is the right product to apply—it is a natural carbohydrate that numerous types of insects and fungi enjoy eating. Cedar shingles with a smattering of linseed oil are a delectable treat for a carpenter ant. While Tom Silva is correct in saying the oil helps control the cupping and curling that occur when cedar shingles dry, there are other products that accomplish this goal without attracting insects. Specifically, products containing copper and zinc naphthenates have proven effective in slowing down the aging of cedar.

STEVE KUHL, MINNEAPOLIS, MINN.

Mass Approval

I've been following—with wry amusement—the tug-of-war that seems to be going on over Norm Abram. It must be his bulging biceps, the T-shirts, and, of course, that tool belt! I thought writer Gerri Hirshey's confession that she's "long fanned a flame for Norm" ["Aw, Shucks," Outtakes, March 1999] was funny. Reader Rita Krason ["Normxploitation," Letters, June 1999] must realize that we never had Norm "to ourselves." When it comes down to it, we are all just part of the masses who love to watch and read *This Old House*.

JOY WALTERS, TWINSBURG, OHIO

No-Good Deeds

I enjoyed your article ["The Deed is Done [Or Is It?]," Finances, April 1999]. I suggest that before a person puts down any money on a property that they secure a complete property description—including tax numbers—and speak to the local planning commission, zoning board, or other public agency. Here in the foothills, there are many tales about locals who have taken advantage of flatlanders who do not do their research. I recall a story of a man who purchased about five acres of raw land (he believed), which was overgrown with weeds and scrub brush. He failed to get extended coverage when he bought title insurance. While attempting to secure a building permit, he was told he had purchased an Indian graveyard. A little time spent at the county office could have provided him with information about the graveyard and saved his investment. If you want a few laughs about all of the problems mentioned in the article, check out the old Jack Benny movie *George Washington Slept Here*.

CHARLES F. NELSEN, OAKHURST, CALIF.

punch list

definition. a list of items incorrectly done or remaining to be finished on a construction job

July/August 1999

- In "Bolt Buster," on page 138, the Powermax Six model surge protector mentioned is not the appropriate product for protection of the service panel. The correct product is Primax. This provides primary protection for the motor-driven appliances in the house and acts as the first line of defense at protecting electronics as well.
- In Outtakes, on page 178, due to a typographical error, the skid-steer loader was listed as a skid-steer loader.

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OUTTAKES

BEHIND THE SCENES AT *THIS OLD HOUSE*

PHOTO: JOE VAITKUS

Silva Style

EVEN NORM DOESN'T LIVE BY PLAID alone. Besides several beloved *This Old House* T-shirts, he also has been known to proudly don a Silva Brothers Construction shirt, which in the past four years has become the hippest garment in the home-improvement universe. "We certainly never advertised," says *T.O.H.* contractor Tom Silva. "People would see us wearing them on the show, copy the phone number off the back, and call." Tom's wife, Sue, who handles the sartorial sideline, estimates she's sent out more than 1,000 to Silvaphiles all over the U.S., Canada, England—and even Portugal, the Silva ancestral home. Available in either gold with blue lettering or vice versa, the shirt features line drawings of a hand plane, a plumb bob, a handsaw, and an open-framed building. Accessorize with sawdust.

The team from This Old House *vogues at the Billerica, Massachusetts, house project (top, from left) producer Bruce Irving, production coordinator Sara Kowalsky, Tom Silva, grip Hugh Kelly, carpenter-home owner Dick Silva, and host Steve Thomas, (on ground, from left) executive producer Russ Morash, master carpenter Norm Abram, and cameraman Steve "Dino" D'Onofrio.*

WHERE TO FIND IT – SHOP DIRECTORY – PAGE 151

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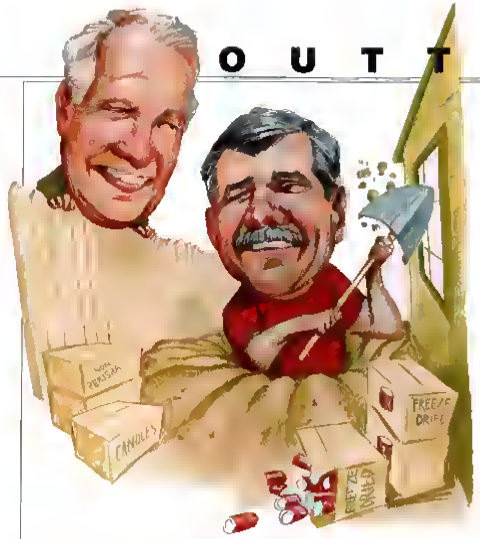

Tom Silva (right) impresses neighbor—and future boss—Russ Morash by building a fallout shelter in Lexington, Mass

Bombs Away

BACK IN 1962, IN LEXINGTON, Massachusetts, just after the Cuban Missile Crisis, Tom Silva and his older teenage brother Dick were hanging around the house when their father, Phil, said, "You've got nothing to do? I'll give you something to do." He set them to work building a bomb shelter in their 200-year-old modified Cape-style house. This quixotic quest to protect the family from future fallout involved excavating a 20-by-42-foot hole, 14 feet deep. "It was like mining, really," says Tom. He recalls mixing cement every weekend of his junior year, hauling in steel support beams, and lining the ceilings with 200-pound rolls of lead foil. "This is how I learned a lot of my trade." Their next-door neighbor at the time was none other than Russ Morash, who would one day produce *This Old House*. "The funny thing was that they went to all these extremes," Russ says, "but then the Cold War thawed and they ended up using the space as a family room."

on October's calendar

TOM SILVA

October 2—Southern Ideal Home Show Fall Edition, Charlotte Merchandise Mart, 2500 East Independence, Charlotte NC 28205; 704-333-7709, www.charlottemerchmart.com. Slide presentations at 11:30 a.m., 3 p.m., and 7 p.m.

STEVE THOMAS

October 30, 31—Fall Home and Garden Expo, Omaha Civic Auditorium, 1804 Capitol Avenue, Omaha NE 68102, 800-475-7469, www.showofficeonline.com

How Many Takes Does A Take Take?

A *This Old House* segment seems a casual affair but in reality "a scene can fail for a million reasons," says producer Bruce Irving. "People who are articulate during the run-through often get tongue-tied when the camera rolls. Or our own guys stumble." A few bloopers have been spectacular: On Nantucket, Steve was attempting to talk and drive at the same time and sideswiped a flatbed truck. "The guys put that on a continuous video loop, so I could watch it over and over," he notes ruefully. Who holds the record? "Tommy Silva," declares Steve, "It was during a taping of the Wayland, Massachusetts, project house in 1991. He was installing a new window in an old wall, and had to say 'When you remove structure, you have to replace structure,' but he couldn't get it out. And then we got the giggles." The tally on that scene, according to some witnesses, 36 takes.

Norm (right) and tool technician Scott Box tune a table saw one more time for cameraman Steve D'Onofrio

PHOTOS: JIM YUKNIS; ILLUSTRATION: TM BOWER

WHERE TO FIND IT — SEE DIRECTORY — PAGE 131

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my, my, what have we here?
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ASK NORM

Tips for insulating attics, cleaning furnaces, and repairing slate

RE-SIDING DILEMMAS

I'm confused about siding my house. I've gotten prices ranging from $6,000 to $16,000. I've been told to strip off the old siding first—and also to put the new right over the old. I've been "sold" on both vinyl and aluminum, on thick and thin, on foil facing out and foil facing in. And what's a fair price per square foot, anyway?

GALE JULIA HYSLER, MALVERNE, N.Y.

Let's go back to square one for just a second. Are you certain new siding is your only option? Unless your present siding is seriously deteriorated, you may need only a paint job, which will save you plenty. If you must reside, however, get itemized bids—comparing them may explain the $10,000 spread. For example, one bid may include stripping off the old siding while another won't. Or the bids might specify different grades of materials. And some contractors lowball bids by including only the most necessary work, while others include such details as wrapping the soffits and covering the fascia and rake boards. As for insulation, I'm not convinced of its value, but if you install it, be sure it's the newer, perforated type that allows for ventilation. Where you live, it's more important to keep the heat in, so put the foil face in. By the way, don't overlook wood clapboard or shingle siding. To my eye they are a fine complement to the exterior of any house. Given all these variables, it's just not possible to produce a "fair" square-foot cost. Decide what you need and can afford, then check out your contractor. How long has he been in business? Is he insured for workmen's comp? Is he a local—someone who has to live with his clients? Investigate, think, then make up your own mind. It's the only way.

A CLEAN SLATE

We've just bought a 1940s house with a slate roof that needs some new slates and a few minor leak repairs. My husband has put roofs on homes before but has never worked with slate, and we're not sure what steps to take. How do you replace slates? Should we repair in patches or plan on doing the entire roof over the summer?

HOLLY PROKOP, EASTON, PENN.

We have the original slate roof on our 150-year-old house, which has Yankee gutters. We'd like to keep it, but the experts don't think we should, pointing to water damage and rotting rafters near the gutters, and the many broken or cracked slates that have been tarred over. Can't we just change the gutters and repair the slate?

NANCY CLEMENTE, STATEN ISLAND, N.Y.

Repairing a slate roof requires more skill than repairing wood or composition shingles, and because slate is slippery, the job is a lot riskier. My advice to you, Holly, is to hire a professional slater to do the patching. A novice could botch the job so badly that you'd end up needing a new roof. As for your question, Nancy, I can see why the experts you talked to favored replacement. The underlying structure is rotting and the slates themselves are in poor shape (150 years is a long time for any roofing material to survive). Any time more than 25 percent of them have to be replaced, you're better off getting a new roof. You ought to consider using slate again, if you can afford it. It will certainly complement the look of the house better than asphalt shingles, and you'll be passing on a legacy that should last at least another hundred years.

WEEPING WINDOWS

The single-pane windows in our 50-year-old ranch house all leaked and are almost completely dry-rotted. As we've renovated, we've replaced them with brand-name windows and have been very careful to seal them with foam and caulking. Why, then, do we get condensation on our new windows, even when we cover them with heat-shrink plastic sheeting (we do this to all our windows in winter)?

JON AND MARY GRAEFEN, SANDWICH, ILL.

Water vapor can pass through solid concrete, so it's hardly surprising to see that humid indoor air can find its way past foam, caulk, and plastic. The only practical way to reduce condensation is to increase ventilation with exhaust fans or a heat exchanger.

BISCUITS ARE BETTER UNBUTTERED

What's the best way to apply glue to biscuit joints?

ARTHUR S. MULCAHY, PERRY, N.Y.

I squeeze a bead of glue along the edges of both boards and into each slot, and then I spread it with a disposable glue brush. I don't put glue on biscuits—they're textured, so they'll pick up a good coat from the slots. Gluing both biscuit and slot can cause the biscuit to overexpand and telescope through the wood surface.

PHOTO: JOE TUTHILL

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SEARS

BUILD UP OR MOVE OUT?

My family and I purchased our 100-plus-year-old home (left) a few years ago after a "love at first sight" visit. We have made many cosmetic improvements, but now our family is growing. We're considering either adding a garage with a room above it or building another home. I would love to have your input.

HEATHER BRIZENDINE, GEORGETOWN, IND.

It's a charming house, but a bit on the small side. That makes it especially important to consult an architect before constructing an addition; you don't want the addition to destroy the proportions of the house, which could actually devalue the property. Compare the cost of adding on to that of building new, then consider the inconvenience involved in either choice. This process will help you decide, the hard part is the possibility of leaving a house you've put so much of yourself into.

ATTIC ENVELOPE

We want to get some additional living area out of our attic, which has a finished floor between the knee walls. I know the room needs insulation, but where? All that's there now is a bit of rock wool between the floor joists.

KURT MAIER, GLENDALE, OHIO

Richard Trethewey and I have the same view of your situation, as he puts it, you should always "insulate—but just as important, ventilate." The goal in your case is to envelope the new living area with a continuous shell of insulation on the ceiling and the knee walls and between the joists outboard of the knee wall. Attic spaces need eave-to-ridge ventilation to prevent the buildup of heat and moisture, which can lead to rot, mold, and ice dams. I'd recommend putting foam baffles between the insulation and the underside of the roof to provide a clear pathway for the air to move.

FURNACE CLEANING

Our house is so well insulated that we use only about 430 gallons of heating oil a year, so I feel annual furnace cleaning is overkill. Can it be cleaned only every other year (with air filters changed as needed, of course)?

ELIZABETH RYE, CAMBRIDGE, MASS.

I can't get too specific here without getting more information, but your basic idea is correct. If you don't use your furnace that much, less frequent cleaning should make sense. But, to be certain, contact the manufacturer of your furnace. Rich Trethewey, the real expert here, has another slant on this. He says, "It's a major household system that burns fossil fuel, and like any other mechanical system, it's worth a few bucks every year to be certain everything's in working order."

BLEEDING HEARTWOOD

Our clapboards are clear, all-heart California redwood, so they should be beautiful. If only! Last fall our painter suggested power-washing and a finish of vinyl acrylic latex stain. The washing was a little too powerful—in some areas it scarred the siding—and I thought he applied the stain before the wood could dry (we'd also had a spell of heavy rains). He said not to worry, but a month later we had streaks and stains all over. We don't know how to remove them—the stains come back even after a wash-down with trisodium phosphate (TSP)—and neither, apparently, do the experts. One of them said, "If you stand far enough back you can't see the stains." What's your opinion?

LINDA BAUN, SHERBROOKE, ONT., CANADA

That's some expert you've got there. I'm surprised he didn't suggest wearing dark glasses. The stains are caused by "extractive bleeding," extractives being the chemicals in redwood that resist rot. Because they are water-soluble, they will leech through the finish and onto the surface when water penetrates or gets behind the siding. As you've discovered, getting rid of the stains takes more than a little TSP. To make them disappear entirely, you also need to apply latex stain blocking primer, and put on two new finish coats of latex paint or stain (this from the California Redwood Association, which reminded me that priming the back of the siding before it's installed is the best way to prevent bleeding). I have warned before about the dangers of power-washing, even some professionals don't do it properly.

Yankee gutter (circa 1900)

GUTTER MYSTERY REVISITED

A reader named Robin Hovis asked sometime back (*T.O.H.*, Jan/Feb 1999) about the unusual gutters shown in old photos of his house. I enclose some designs culled from my extensive personal library. You—and Mr. Hovis—may find them interesting.

M. RAY MILLMAN JR., PLYMOUTH, MASS.

Many thanks for what used to be called a right neighborly gesture, Ray. I've passed the drawings on to Robin and am showing one that closely matches his description (above). It's a handsome gutter treatment, all right, but it looks like Ice Dam City to me. Maybe that's why we don't see such gutters much anymore.

LUMBER FOR LEARNING

Like you, I'm a big believer in recycling, but since I can't find a local dealer in salvaged lumber, I've been recycling old shipping pallets. The wood works fine for some projects and not so well for others. Do you recommend using pallet wood?

DAMON E. LINCOLN, W. HENRIETTA, N.Y.

I built a simple pallet-wood coffee table on *The New Yankee Workshop* some years ago, and it turned out to be a pretty good project. The wood—usually oak—is often second-rate, not good for anything you'd call heirloom quality, and by the time you get all the nails out, the pieces are rather short. But it's useful for small projects and so-called rustic furniture, and it's certainly good to practice on, especially with kids, who ought to feel okay about making mistakes. ■

Send questions to Ask Norm, *This Old House* magazine
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"I felt that all the mounted medicine cabinets I saw were sterile-looking," says Liz Kennedy, who opted for mirrors instead. The arch over the tub is echoed in their shape and reflected in the glass.

Elegant Domain

At Liz and Vince Kennedy's 19th-century house in Ridgefield, Connecticut, so many people are continually coming and going that it could be mistaken for a bed-and-breakfast—except that all the guests are related. The couple has two adult children, a son-in-law, and a grandson who live with them, on the weekends, any of their other six kids and 11 grandchildren might stay over as well. Although Liz (a homemaker) and Vincent (president of a petroleum coke company) love being surrounded by family, a profusion of portable cribs, toys, and napping children had led to an acute shortage of personal space and privacy. "Vince and I needed our own domain," says Liz. Their first priority: a new master bath.

PROBLEM

Built in 1826, the 5,600-square-foot house had been redone over the years but still suffered from the problem that plagues most historic structures: tiny, compartmentalized rooms. The master bath, installed at the turn of the century and renovated in the 1960s, was a virtual closet. "Terrible," says Liz. "You had an elbow in the sink and a foot in the tub, all while you were sitting on the

"Victorian fixtures and beadboard wainscoting are a great way to dress up a bathroom."
—Steve Thomas

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STYLING BY JENNIFER BLAIS

STEVE THOMAS PHOTO: CHRISTIANA CEPPAS

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throne. Nothing was up to date."

Complicating matters was the house's location in a historic district, which meant the Kennedys couldn't remove a window on the front gable—a potential obstacle to the Kennedys' dream of a spacious his-and-her bathroom. "Dealing with historic commission regulations can be one of the stickiest areas of renovating old houses," says *This Old House* host Steve Thomas. "When you can't move or change exterior walls, you have to get creative and work around those constraints."

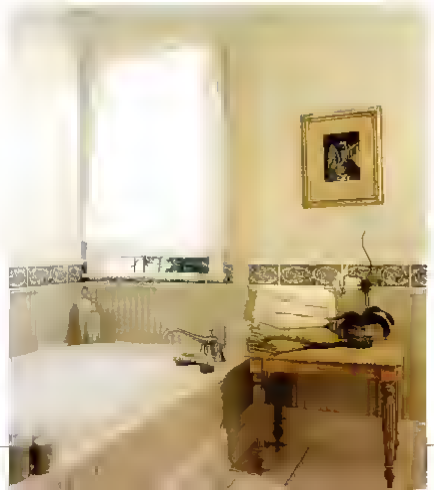
FLOOR PLAN

"If we had placed the tub along the wall where the sinks are now, it would have stuck out, obstructing the path to the toilet and shower," Mose says. "We ended up creating a new alcove for the tub, incorporating one of the windows that couldn't be moved."

SOLUTION

A year earlier, the family had overhauled the bathroom's plumbing and installed radiant floor heating—all with an eye toward the room's eventual renovation. Later, to accommodate a shower for Vincent, a tub for Liz, dual vanities, and plenty of room to towel off, architect Jeff Mose annexed a chunk of space from an adjacent sitting area off the master bedroom. (He also reconfigured the bedroom/sitting area by removing the wall that once separated them and carving out walk-in closets.) The toilet stayed put, and the old bathtub made way for a square-shaped shower. Mose proposed a large steam shower, but it gobbled up too much space—especially since Liz wanted to find room for a linen closet.

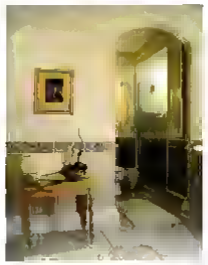
The tub combines brushed chrome fixtures for style and heated back- and neck rests for soaking comfort.



Liz wanted the bathtub to become the focal point of the main room. Encased in wainscoting and topped by a graceful, pilaster-supported arch, the oval tub is made of Lucite acrylic and features 42 air jets and molded armrests. "I'd had a whirlpool bath before, but it never seemed to create an eddy," Liz says. "This one, however, bubbles up all over and really massages and caresses everywhere. I love it."

FINISHING TOUCHES

Although Liz specified new fixtures, she also wanted everything in the bathroom to fit in with the house's period charm. The chrome-legged sinks and wooden table have an antique sensibility and create a sense of openness. The cream-colored tile floor adds to the graceful feeling. "This ceramic tile is slightly textured, making the surface less slippery than that of marble," says Steve. "And it meets Liz's criteria of safety and low maintenance."



A table holds a few towels and accessories, but most supplies go into the built-in linen closet (right).

Builder Dan Anderson incorporated architectural elements that "resonate with the rest of the house," says Steve. "The fluted pilasters, carved cornices, and beadboard wainscoting feel authentic without being cloying." A vine-patterned chair railing tile tops the biscuit-colored wainscoting, creating a compelling combination of textures.

The arch over the tub is echoed in the doorway to the water closet as well as the shape of the linen closet and the mirrors hanging over the sinks. "The overall effect," says Steve, "is a handsome room that functions as a modern refuge yet honors the architectural integrity of the house." ■

—reported by Romy Pokorny

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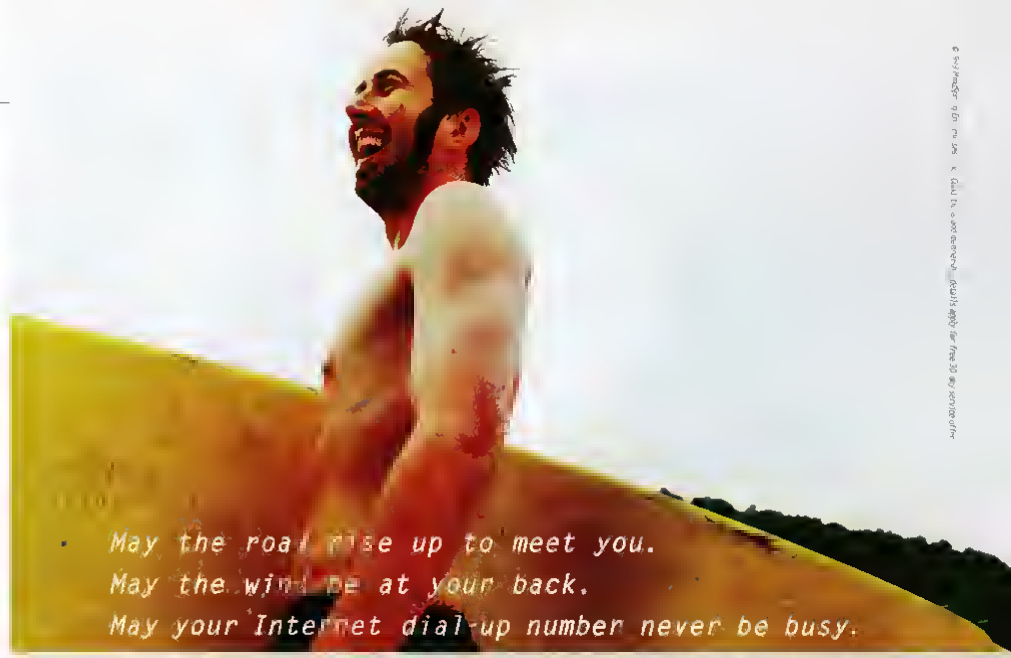
FLOOR PLAN: HEYMANN-ING



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IDEAS NOTEBOOK

In planning her master bathroom, Liz Kennedy looked for unexpected textures and old-fashioned details

LIGHT FIXTURES

These sconces from Restoration Hardware capture the Victorian sensibility Liz was after. A single lamp of brushed chrome has an etched glass shade, an [illegible] provides twice as much light.

STORAGE

A functional freestanding piece, like the Kennedys' table, give a bathroom a fresh look. Another option: A tall doctor's cabinet to hold towels, toiletries and accessories

TILE

Urban Archaeology's reproduction garland-patterned tiles (above), as well as their molding tiles (right) might have worked equally well as decorative wall tiles. In the end, Liz chose a border with a swirling vine pattern from Porcelanosa (below)

WHY WOOD IN THE BATH?

"Wainscoting is a great way to dress up a bathroom," says Steve Thomas. "It harkens back to a more gracious time, when there would have been a butler waiting on the other side of the door holding your bathrobe." He cautions, however, that if you're using wood where it's likely to get wet—as in a tub surround—you need to seal it with paint or polyurethane.

SINK

To avoid a heavy sink-and-cabinet combo, Liz chose Kohler's freestanding, chrome-legged console lavatories. Other styles that work well in a retro bath include a console with porcelain legs (left) by Waterworks, as well as a streamlined pedestal from American Standard.

—reported by Hope Reeves

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Devoid of detailing, Rita Tanis's 1930s Colonial (above) "went from crummy to cool" with the addition of a porch, a portico, wooden shutters (right), and a classically pedimented front entry (below). "I still can't believe it's the same place," she says.

Character Building

New trim and a wraparound porch dress up a bare-bones Colonial

BY CURTIS RIST

In 1987, when a new housing development opened up on a small cul-de-sac in Fairfield, Connecticut, Rita Tanis rushed to move in. "You can walk to everything—the stores, the train, the beach. It's ideal," she says of the neighborhood. The house was less so. Built on spec, the two-story garrison Colonial had nothing to distinguish it. "It had vinyl shutters, an ugly metal front door, and prefabricated concrete steps," says Tanis. "It was so gross, I used to want to close my eyes every time I came home."

One morning last year, Tanis decided it was time to take action. Calling in designer-builder David Raymond, she outlined her dreams to give her house some charm, without exhausting her savings. Tanis knew some of what she wanted—as a real estate agent, she has an eye trained to look for the details that make a house special. She also knew what she didn't want: an ill-conceived addition that seemed tacked on. "Whatever was done had to look as if it had been built that way in the first place," she says.

With these instructions, Raymond concentrated on changing the look of the front of the house. "I decided to add a porch and give it an entry with some stature," he says. Tanis had told him she didn't want any more 90-degree angles ("The house was boxy enough already," she says), so he drew, then built, an 8-foot-deep front porch that connects to a covered octagonal sitting area and an attached deck at the side of the house. To make them both easily accessible, Raymond cut out a new opening in the living-room wall and added French doors. "Now, I can't wait to get a cup of coffee and head outside in the morning," Tanis says.

PHOTOGRAPHS BY JOHN GRUEN

PHOTO BOTTOM LEFT COURTESY OF RITA TANIS

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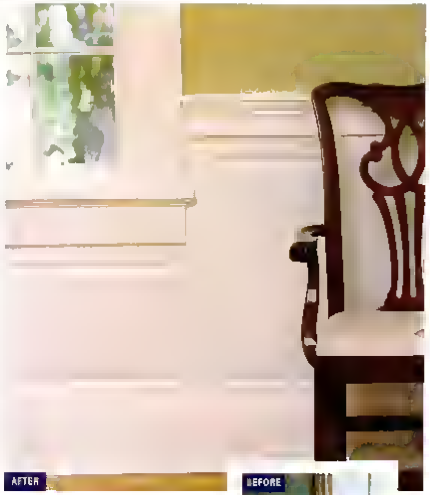

AFTER

BEFORE

Inside, the windows were trimmed with thin, dark-stained pine (right). "I call it 'throw-em up molding'," says builder David Raymond, who custom-milled new casings and baseboards from wide poplar stock. A raised-panel wainscot of poplar and medium density fiberboard completes the Colonial look of the dining room (above).

Carpenters David Raymond (left) and George Eaton relax on the shady, old-fashioned porch they built for Rita Tanis (center)

Eaton built in some character with four-inch wide, ¾-inch redwood casings, redwood sills, and pine pediments reminiscent of fine cabinetry. For Raymond, installing wooden shutters, with working hinges and tie backs, was the crowning touch. "They give the front of the house a visual depth and quality it never had before," he says. "Now there's no mistaking this place for a cheap builder's special." The total cost for the exterior facelift came to about $40,000, which included a new cupola and copper weather vane atop the garage.

Seeing how well things were going outside, Tanis then opened the door for renovations inside. Raymond stripped away the narrow window casings and baseboards throughout the house and replaced them with the thick poplar stock milled in his shop. He also removed an entrance-hall closet to make space for a small foyer, lined a corner of the living room with bookshelves, and narrowed the opening between the dining and living rooms—creating a cozy, formal eating area out of what had been an amorphous L-shaped space. "Things look so much better inside," says Tanis, who lived in the house through all 6 months of the renovation. "It was clearly worth every dime."

In her business, Tanis has seen many examples of wasted expenditures in the houses she shows to clients, so she pays particular attention to resale value. "I'm always trying to figure out whether sellers can get back what they put into a house," she says. "In this case—not that I'd ever sell it—I'm sure I could get more than I spent. A lot more."

"Hey, I knew it," says Raymond with a grin when he hears what Tanis said. "We should have charged her more!"

The focal point for the facade is the vaulted portico. Raymond designed it to add drama to the entrance, but Tanis wasn't sure she would like it. "I thought it would be overbearing," she says. Raymond recalls, with a laugh, "She kept bringing up funeral homes." But he persisted, certain that the columned entry would provide a necessary counterpoint to the house's multiple roof lines. "Now that I see it, it works perfectly," says Tanis.

New exterior trim also played an important supporting role in the makeover. Around the front door, Raymond and contractor George Eaton nailed 4-inch-wide redwood casings, to which they applied fluted pilasters and a variety of classic moldings in the Greek Revival tradition. A similar treatment awaited the windows. The original builder had just slapped them in, leaving ½-inch-wide strips of vinyl to set them off from the siding. Raymond and

WHEN ADDING A PORCH...

Draw on elevation: "Blueprints instigate conversation about proportions, materials, and ceiling—all the ways people go wrong with these additions," says contractor David Raymond. Consult the code: Balusters must be 4 inches apart or closer, bottom rails can be no more than 4 inches above the porch deck, and top rails no less than 36 inches. If the deck is within 30 inches of the ground, the code permits railings at any height—or none at all.

Here's the pitch: On open decks, water drains through gaps in the floorboards, but porch flooring fits tightly together, and therefore needs a pitch of at least ¼ inch per foot to shed water.

Choose quality materials: Rot-resistant woods (redwood, cedar, or cypress), stainless-steel fasteners, and protective coats of paint all help ensure that a porch will be able to withstand the elements for years to come.

Ventilate, ventilate, ventilate: Latticework keeps pet critters but lets in air so the porch's underside stays dry. Openings in the bases and caps allow a flow of fresh air through the columns. —*Meghan Anderson*

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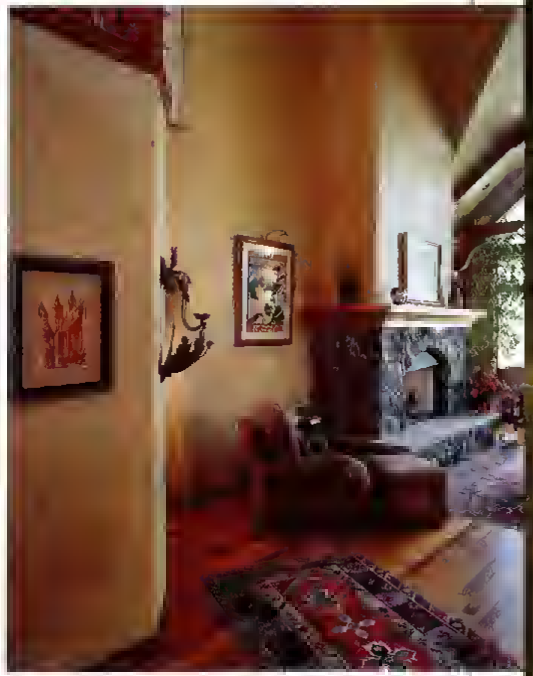
BY STEVEN THOMAS



There's a lot to recommend drywall. It goes up quickly, and as long as the studs behind are true, the panels create a smooth, fairly uniform surface. Slap a little joint compound over the seams, screws, and any other imperfections, roll on some latex, and there you have it—instawall. Exceedingly practical, easy on the wallet, but also more than a little, well, boring.

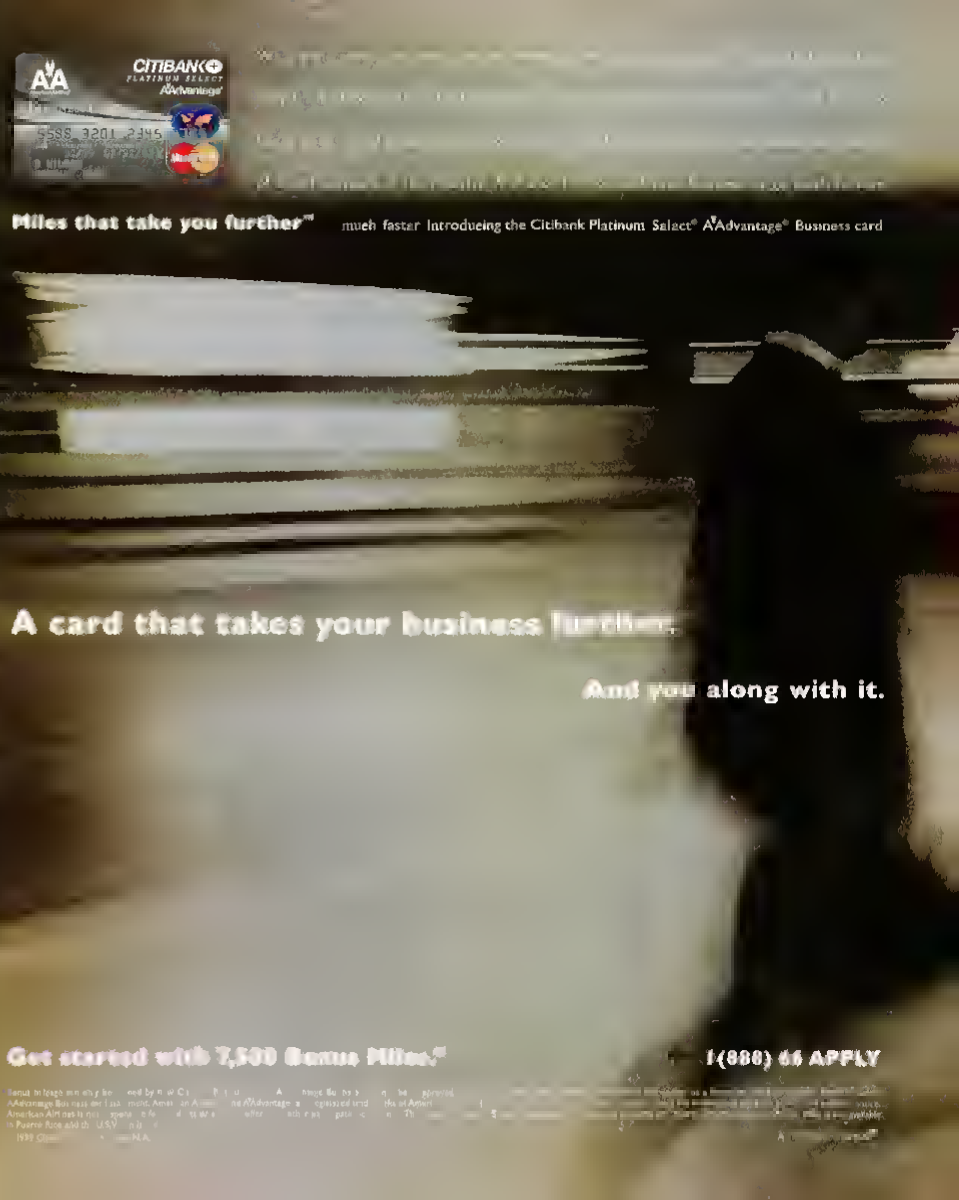
Assuming you don't want to hide those walls beneath wallpaper or paneling, there's another highly attractive alternative: tinted plaster. That's right, good old-fashioned, messy, applied-with-a-hawk-and-trowel plaster, the same rock-hard stuff that drywall helped make obsolete. When infused with pigments and worked with a skilled hand, this grayish-white substance can acquire the lustrous, shimmering depth of polished stone, or the softness of suede, or the look of a billowing cloud bathed in an ochre sunset.

People have been looking for ways to beautify plaster for as long as it has been around. The Egyptians were probably the first to color their plasters, some 3,000 years ago, and judging from the ruins at Pompeii, the Romans also had a fondness for the same hued finish on their walls. These techniques and materials were forgotten after Rome fell, but in the 17th century the Italians (fittingly) created their own versions, blends of slaked lime, marble dust, and animal protein (such as boiled rabbit skins). Highly trained *stuccotori* would slather it on walls with tiny trowels, layer upon layer, then burnish it to a high shine that mimicked marble. Because of its popularity in a certain wealthy, canal-laced city on the Adriatic, the material became known as Venetian plaster. It once again went into eclipse after Venice's decline in the 18th century, only to be rediscovered in the 1940s by Italian architect Carlo Scarpa.

In this country, a few dozen practitioners of this ancient craft still trowel away using imported mixes minus the rabbit skins. At Fresco in New York City, Agnes Liptak and about 25 other artisans travel all over the world doing Venetian for high-end clients. To step into Liptak's studio is to be dazzled by the hundreds of sample colors and textures: everything from white Carrara and onyx black to pitted travertine and buttery French limestone. "We can create anything," Liptak says. This range is due to the wide variety of products made for Venetian plasterers, including cement-based mixes that can be used outside and the so-called water-

Infusing pigments into plaster produces a rich but subtle mottling. This room is finished with a new gypsum-based plaster that promises predictable colors at a modest price.

PHOTO: COURTESY OF U.S. GYPSUM CO.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based Venetian, which are not plasters at all but a melange of marble and limestone in acrylic emulsion. The water-based offerings dry like paint instead of setting hard the way lime-based ones do, and can be applied over a variety of surfaces, including drywall, wood, even kitchen cabinets. "It's like baking a cake," Liptak says about the many versions of Venetian. "You can make flourless, eggless, layered, or sponge cakes. They're all good; what's best depends on your taste."

Liptak herself prefers the hard, monolithic beauty of traditional pigmented lime-marble mixes, despite their exacting application process. Starting with a perfectly flat plaster or drywall surface, a Fresco crew trowels on three to seven thin layers using short, quick strokes to bring out the inherent color variations. Each plasterer has his or her signature technique, every wall becomes in effect a distinct work of art. Such artistry takes time—Liptak estimates that 30 to 100 square feet of Venetian is a good day's work—and uses expensive materials: up to $300 for a 5-gallon bucket. All of which means that doing a room in Venetian could cost from $8 to $15 per square foot in New York City, versus less than a dollar for fully finished drywall.

The U.S. has its own homegrown tinting tradition. In the Southwest, generations of plasterers have been adding pigments and colored sands to gypsum-based products to get the subtle color shifts of Venetian, but with a softer-looking, more earthy finish. One type in much demand, according to Ed Jakacki of U.S. Gypsum, is a Structolite plaster made from the naturally pigmented gypsum mined in Sweetwater, Texas. Jakacki says that the craftsmen who use Structolite have to "trowel it like crazy" to get it smooth, but that the results they get are stunning, with hues ranging from a peach blush to a deep rose. Unfortunately, as with all gypsum plasters, no one can predict what the exact shade will be after it sets.

At least until now: Jakacki and his team at USG have developed an easy-to-apply, gypsum plaster that allows people to pick pastel tints as easily as they pick paint colors. This material is also tough, 10 times harder than drywall. Even if it does get nicked or scratched, the blemishes will be hard to spot because the color goes all the way through and because, as Jakacki puts it, "This is a semi-smooth enveting with occasional porous areas that will show certain idiosyncrasies." Translation: It isn't smooth, nor is it intended to be. Finally, it can be applied over regular drywall by someone with basic trowel skills—one or two ⅛-inch-thick coats are all that's needed—so the installed cost is relatively low: just $2–3 per square foot.

Whether one chooses to tint a wall with age-old Venetian lime and marble plasters, or with the more modern gypsums or acrylic emulsions, the fact is they all offer far more visually interesting, subtly textured, and durable ways to dress up drywall than is possible with paint. ■

To give a Tucson, Arizona, residence its unique wall hue, architect Rob Paulus had his plasterer pour colored sand into the mix.

TROWELING LIKE A VENETIAN

Traditional lime-based Venetian plasters, with such lilting names as *marmorino, intonaco,* and *stucco-veneziano,* are the Rolls-Royces of tinted wall finishes. Applied in a succession of layers (total thickness: just ⅛ inch), these hard-setting materials take on the seductive depth and rich color reminiscent of polished marble. Tracey Blaser, a former decorative painter and now plaster artisan with the New York City firm Fresco, says that even the best faux paint jobs still show traces of brush marks or spraying. "Venetian plaster is so shiny and smooth at the end, it's like there was no hand involved," she says.

Blaser blends lime-resistant tint into a bucket of aged lime and marble dust to get just the right color and consistency. Once she stops mixing, she has three to four hours to apply the plaster before it hardens.

Blaser scoops wet plaster off her hawk and trowels it over primed drywall covered with a thin coat of sanded lime. She has to maintain consistent hand movements and pressure over the entire wall to prevent seams, darkening, or flaking.

As the last layer sets, but before it's dry, Blaser burnishes it as flat and almost as reflective as a mirror. After the wall dries for several days, she'll coat it with beeswax or a stone sealer.

PHOTOS: BILL TIMMERMAN (TOP); JOHN BRUSH (BOTTOM)

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WHERE TO FIND IT – SEE DIRECTORY – PAGE 131

Points in Your Favor

Pay an up-front fee and you can refinance at a lower interest rate. But are the savings worth the cost?

BY MARK STEIN

The banging sounds now echoing through America's neighborhoods aren't all due to the current boom in renovation and construction. A few homeowners are making noises too: whacking their foreheads for not refinancing their mortgages last fall, when interest rates hit a 31-year low. With 30-year, fixed-rate, no-point loans having dropped below 7 percent, it was a borrower's paradise.

Rates have ticked up a bit since then, averaging around 7.9 percent as of late July. But homeowners can still refinance or buy a house for a below-average rate, if they're willing to pay up-front fees, take an adjustable-rate mortgage, or shorten the mortgage term. The big question with these options, however, is whether or not they make long-term sense.

PAYING POINTS

The most popular method of reducing the interest rate is by paying points—a lump sum paid in advance at the closing. Paying one point, which equals one percent of the mortgage, typically reduces an interest rate from an eighth to a quarter of a percentage point. For example, pay two points, and you can knock a 7.5 percent rate down to 7.25 to 7 percent.

The number of points a borrower can pay varies with the lender, but there are limits; don't try to pay 30 points to get a zero-interest mortgage because few lenders go beyond six points. The typical range is ½ to 4½ points, which one of the country's largest banks offered last summer to get a 30-year, fixed-rate loan at 8 percent down to 6.75 percent.

"You can save thousands of dollars this way—as long as you stay in the loan long enough to more than recoup the cost of the points," says Marc Eisenson, the author of several books on mortgages and personal finance. "Just do the math."

To figure out whether a given level of points is worthwhile, compare the number of months you plan to live in the house with the number of months it will take to recoup the points payment. Simply

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divide the dollar amount of the points by the amount of the savings on the monthly payment. (See "Mortgage Math.") Even though the math doesn't consider the effect of the higher income tax bill that results from reduced mortgage interest (such interest is deductible), it nonetheless provides a rough estimate of the power of paying points. Generally speaking, as long as you stay in a house four to five years, points make sense. Still, there may be other places to put your cash. For example, says Peter G. Miller, author of *The Common Sense Mortgage*, "It may be better to pay down a high cost credit card balance."

Lenders, who generally like these point-laden loans for the instant cash they produce, will eagerly remind you that points paid to buy or refinance a primary residence are tax-deductible. Buy a house and you can deduct the full amount of the points in that year, which shaves a few months off the time it takes to recover your investment. But points paid to refinance a mortgage are only deductible over the term of the loan. For example, paying $4,500 (or 1½ points) for a $300,000, 30-year mortgage creates only a $150 annual deduction ($4,500÷30). The exception to this rule is the refinancing of a short-term balloon loan, when the principal must be fully paid in just a few years. In such cases, the points can be fully deducted in the year you refinance.

MORTGAGE MATH

Suppose the Joneses, who expect to be in their home at least five years, can refinance a $300,000 loan and get a fixed-rate mortgage at 8 percent with no points, or 7.5 percent with 1.5 points (which equals an up-front payment of $4,500). At 8 percent, the Joneses would pay $2,201.29 per month in principal and interest. At 7.5 percent, the payment would be $2,057.64, which is $103.65 less. To figure out how long it would take for the savings to surpass the cost of the points, all the Joneses have to do is divide $103.65 into $4,500. The math produces a break-even time of about 44 months, after which the Joneses start "making" money on the lower monthly payments.

ARM YOURSELF

Besides paying points, home owners can lower their rate by foregoing the relative security of a fixed-rate loan and taking on a one-year adjustable-rate mortgage (ARM). That can easily chop one percentage point or more off the mortgage, thanks to a low initial rate. But it also leaves the borrower with a loan that could rise as much as six percentage points in three years if general interest rates shot up.

Besides the one-year ARM, there are more stable hybrid ARMs whose rates stay fixed for three, five, seven, or 10 years and then become one-year adjustables. The rates for the fixed years of these hybrids are often a third to a full point lower than those on fixed-rate mortgages.

Some lenders offer a "buy-down" package—a loan with a low rate for the first two years that then becomes fixed at a slightly above-market rate. "It may be appropriate for someone who expects to move in two or three years and won't be around to pay the higher rate," says Keith Gumbinger, a vice president with HSH Associates, a mortgage analyst in Butler, N.J. "But you don't see too many of these. It's the hybrids that are popular."

In rare cases, the interest rate will be reduced for borrowing more money. But this generally occurs only when a borrower moves up from a small $25,000 to $40,000 mortgage, says Gumbinger. "If the borrowers go for $100,000 or $200,000 instead, they may get a slightly lower rate, odd as that sounds."

SHORT-TERM DEBT

Borrowers can also secure a lower rate—a third to half a point—by refinancing from a 30-year into a 15-year, fixed rate mortgage. The drawback, however, is in higher monthly payments. "We don't recommend doing this because if there is a financial emergency, you're locked into this higher payment each month," says Eisenson. "Fifteen-year loans are mainly for people who don't have the discipline to speed up their mortgage payments, but still want to pay it off faster and save on total interest paid over the life of the loan."

It's important to keep in mind that shaving every possible eighth-of-a point off a mortgage isn't vital because today's rates are not the sky-high nor wildly volatile. And people's credit worthiness has also improved, so rates don't need to be brought down to help borrowers qualify, as was more often the case in the early 90's.

"The likelihood is that interest rates have plateaued somewhere near current levels and, outside of small ups and downs, will stay at these levels until 2002 or 2003," Gumbinger said. "There are always caveats, like inflation heating up. But it's probably safe to say we won't see double-digit interest rates again for awhile, maybe never." ■

INTEREST RATES: WHERE THEY'VE BEEN, WHERE THEY MIGHT BE HEADED

Home owners who contemplate refinancing and anyone who's shopping for a house are often obsessed with the intricacies of interest rates. Which way are they heading, and when? Everyone wants to catch the bottom of the cycle and lock in the lowest possible rate. But according to Mark Zandi, an economist with Regional Financial Associates in West Chester, Pennsylvania, them probably won't be any great movement up or down for the rest of this year and all of the next.

"A tight labor market will ensure that rates don't fall lower," Zandi says, explaining that low unemployment raises fears of inflation in the bond market, which reacts by raising rates. At the same time, he adds, the Federal Reserve Board is so watchful for signs of inflation that it won't let bond rates—which determine mortgage-interest rates—move up very much.

Zandi cautions that predicting mortgage rates amounts to little more than crystal-ball-gazing, but, even so, he ventured a guess: Fixed mortgage rates will fluctuate between 7 percent and 8 percent until the end of 2000.

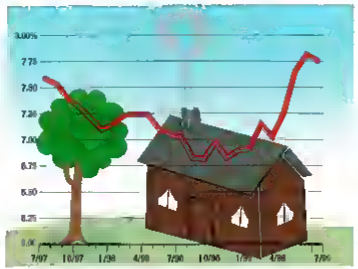

CHART ILLUSTRATION: STEVEN STANKIEWICZ

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"Even a messy person would have a hard time losing things in here," says Mary Danowski of this Brooklyn, New York, closet. Walk ins—pantries for clothes—should be at least 6 feet wide, for a 2-foot aisle and 2 feet of hanging space on either side

Closet Control

Tame unruly wardrobes with smart shelving, drawers, and cubbies

BY CURTIS RIST

Growing up in the 1950s, architect Duo Dickinson clearly remembers what lay inside his father's closet. "He had about 12 gray suits, a few ties, some white shirts—and that was it," he says. But those days—when a closet could be outrigged with a single metal pole—are long gone. Today's wardrobes include not only formal garb but also a profusion of casual clothes and footwear. Dickinson recently designed a closet for a client with a collection of 400 sweaters, and another for one with 200 pairs of shoes. "The amount of clothes we accumulate has increased. Our closets have to work harder now," he says.

The best way to make your closet more efficient, say closet organization experts, is to segment the space with a variety of shelves, cubbyholes, and clothes rods set at different heights. Not only does this eliminate the wasted 3 or 4 feet below a dangling shirt, it makes it easier to see an entire wardrobe at a glance. "Whether you have a big walk-in closet or a standard reach-in one, you want to be able to choose your clothes for the day and close the door in about two minutes," says designer Mary Danowski of the Italian furniture company Poliform, one of many closet-system manufacturers.

In order to intelligently divide the closet, professional designers begin by sorting through a person's wardrobe—a first step even for those heading to the local home improvement center to buy inexpensive shelving. "There's no formula that works for everyone in terms of how many linear feet of rods or shelving you'll need, but by grouping like items of clothing together and seeing exactly what you have, you can pretty much figure out how to make any closet

PHOTOGRAPHS BY JOHN ELAIS

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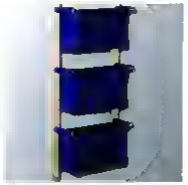
EXTREME ORGANIZATION

A belt rack, like this one by California Closets, slides out from a clothes rack for full usability and holds two to three belts per hook.

End the search for the matching sock with a drawer fitted out with acrylic dividers, from California Closets.

Shirts remain wrinkle-free in a glass-drawered cabinet that can be custom ordered to fit into a Polyform closet system.



Find extra storage space on the back of the closet door. Stash scarves or socks in these wall-mounted baskets from Ikea.

work," says Ginny Scott, a designer with California Closets in San Rafael, California.

To begin, the pros organize clothing items into categories according to how much space they take up when hung from a rod. At 64 inches or more, long gowns, overcoats, and bathrobes use up the most. But few people own many of these, "so you might be able to get away with a rod only a foot or two long" that could be hung at eye level, says Scott. Next come medium-length dresses and trousers hung by the cuff, at 48 to 56 inches, followed by shirts, jackets, blazers, and folded pants, which, at 38 to 42 inches, require the least space. Rods holding these shorter length clothes can be hung one above another, thereby layering more into the closet.

Some designers plunge foot first into the closet—by counting shoes. "For me, that's really the determining factor for how you're going to carve up the space," says Danowski. "You can squeeze shirts on thin wire hangers if you need more room, but you can't squeeze a pair of shoes." If someone has a dozen pairs or less, Danowski adds a sliding vertical rack below the clothes or shelves. Significantly more shoes require cubbyholes that hold individual pairs or large sliding shelves that can store them two-deep.

In addition to arranging things by size and type, the closet can be made more efficient by organizing things according to how often they're used. In the typical wall closet with sliding or bi-fold doors, "you'd put your 9-to-5 clothes right in the middle where you can see them," says Scott. In these closets, the corners are often hard to get to—making them perfect for out-of-season clothes or less-used items like raincoats.

Toward the bottom, shelves can be added to store items such as sports gear and winter hats and gloves, while shelves at a more accessible height make good places for dress shirts and sweaters. "You can stack them, but if you can't pull the bottom one out without toppling the entire pile, it's probably too tall," she says. For sweaters, limit the pile to three or four; for shirts, five or six. Scott usually adds one shelf across the very top of the closet about a foot from the ceiling to store pieces of clothing or extra blankets or pillows that "you might get down only once a season."

The dividers, shelves, and modular units that can help make closets efficient are available in a wide range of prices and finishes. Home improvement centers sell the cheapest versions, and some even offer a computer program or consultants to help work out the design. Filling a standard 8-foot-wide wall closet with professionally designed and installed shelving might cost as little as $500 for laminate, or as much as $5,000 if wood veneers or solid hardwoods are used. And then there are gadgets that can make them more expensive still. The fanciest closets have hydraulically operated rods positioned very high in the closet that you pull down when you need to access them. One client of Danowski's, a TV personality, even has a computerized library to guide him through his prodigious wardrobe, down to his last pair of socks.

In many cases the problem isn't too little closet space but too much stuff. "People stockpile clothes," says designer Scott. "Before you redo your closets, purge first. You'll be amazed by all the extra space you'll find." ■

TOM SILVA ON SHELVING

Rather than use modular units to outfit a closet, T.O.H. contractor Tom Silva likes to build the shelving himself. First he makes cleats to support the shelves: He cuts long strips of ¾- by 4-inch pine and attaches them along the back and sides of the wall with 2½-inch finishing nails. He then cuts shelves to rest on top of the cleats, but instead of nailing them into place, he attaches the boards with a few 1¼-inch screws. "That way, if I ever want to rearrange the shelves for any reason," says Silva, "I can do so easily." As for the wood, Tom prefers paintable birch-veneered plywood to planks of a solid wood such as pine. "The plywood won't warp," he says, "and it's actually a lot stronger than most plain boards."

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Red wine Feb. 14 '98
Shrimp cocktail Jun. 24 '98
Eggnog Dec 24 '97
Caviar and champagne Dec 31 '96
Muddy foot prints Feb. 5 '97
Chocolate birthday cake Aug. 9 '98

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Fall Fix-Up Checklist

When *TOH* master carpenter Norm Abram finishes a long day of videotaping and nail-hanging at a TV Project house, he returns to another big project—the same one we all face: home, sweet home. Norm built his house just five years ago, but it still demands occasional upkeep, so he walks around his rambling Colonial from time to time, making a mental list of fix-ups. "I like to keep my eye on things," he says. "If I catch a problem early, it's usually a lot easier to take care of." With fall fully upon us—and winter soon to pounce—we thought it would be a good idea to work up a checklist for your house. If you find things that need doing, just take care of them one at a time, and you can settle in for a worry-free winter.

BY RICK [illegible] PHOTOGRAPH BY MICHAEL GRIMM

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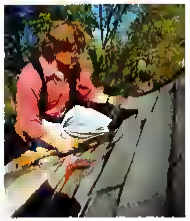
Fall Fix-Up Checklist



WATCH THE ROOF

- ❑ Inspect your shingles once a year. "You don't even have to climb up on the roof to take a look," says Norm. "Get a pair of binoculars, and you can scan nearly every square inch from the ground or on a short ladder."
- ❑ On an asphalt roof, look for cracked, cupped, curling, or broken shingles. Cracked or curling shingles can be temporarily repaired with roofing cement; broken and cupped shingles should be replaced. Slates and roofing tiles that are cracked or broken should be replaced immediately.
- ❑ Since most leaks often originate at the flashing, give these areas a close look to check for open seams, rust, or cracked roofing cement.
- ❑ Trim away any tree limbs that hang over the roof, especially branches that touch the shingles, which can make them wear out faster.

A roofer's hammer can ease shingle repairs.

UPGRADE THE GUTTERS

- ❑ Clear gutters of debris with a trowel or a specially designed gutter-cleaning tool that scoops out leaves, sticks, and muck.
- ❑ Flush gutters and down spouts with a garden hose to clear away remaining sludge, and to get a look at how well the water drains.
- ❑ Check for leaks (usually at a joint), clean the area with a wire brush, and seal the seam with butyl caulk, which adheres well in wet conditions.
- ❑ A sagging gutter must be reset so it slopes ¼-inch every 4 feet.
- ❑ "It's really important to look for trouble behind your gutters, too," says Norm. "A leaky or overflowing gutter can cause fascia boards to rot." Check for decay by jabbing a penknife into the wood in suspect areas. If it penetrates more than ¼-inch in several spots, replace the board.

SURVEY THE SIDING

- ❑ To keep siding clean and mildew-free, hose it down and scrub problem areas with a medium or soft brush or a car-washing hose attachment.
- ❑ If you find a popped-out nail, remove it and drive in another galvanized or stainless-steel ring-shank nail right next to it; then set it below the surface, prime the hole, and fill it with putty. Do not set nails in hardboard siding—it might crack. Just pound them flush and paint over the heads.
- ❑ Examine joints between siding boards and areas where dissimilar materials meet (such as where wood meets brick). Caulk any gaps you find.
- ❑ Look for gaps wherever siding meets doors, windows, and trim. "Those openings look small, but that's where water gets in and heat goes out," says Norm. "I clean out old caulk and fill them with 30-year acrylic latex caulk."

"You don't have to tackle every fix-up on your own. Just go with your skills, and hire professionals as needed. If you need a roofer to climb up top and fix some shingles, make the call."

NORM ABRAM

PERUSE THE PAINT

- ❑ Peeling or blistering paint is often caused by water vapor migrating from inside the house through the back of the siding. Reduce the sources of the moisture by ventilating areas such as the bathroom and kitchen.
- ❑ "Cracking and flaking that shows up within a year of a paint job is a sign that the surface wasn't prepped the right way, or that a low-quality paint was used," says Norm. "You have no choice but to scrape off the loose paint and prep any bare wood with a preservative and a coat of oil-based primer. Then finish up with two coats of acrylic latex paint."
- ❑ Wash away mold and mildew with a solution of one part household bleach to three parts water.
- ❑ Whether or not they're painted, brick and stone veneers can accumulate a powdery surface deposit called efflorescence. It's harmless and can be scrubbed away, but it's also a sign of water infiltration. Seal any cracks you find with masonry caulk and brush a masonry sealer over the entire surface.

An angled sash brush makes a good, all-purpose painting tool.

PHOTOS: ROOF AND GUTTERS: KELLER AND KELLER; HAMMER: BRENDER JONES BEHNE; SIDING: JOLIN SMITH; BRUSH: ANTHONY CORTESE

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Fall Fix-Up Checklist

WORK ON THE WINDOWS

- ❑ Replace broken panes; glass for single-pane windows can be ordered at most hardware stores; double- or triple-pane windows must be ordered from a specialty store.
- ❑ Scrape off and replace any glazing putty that is cracked or has pulled away from the glass. "If I take out old putty and see any unpainted wood on the edges of the sash or the muntins [glass dividers], I brush on primer in those areas," says Norm. "Bare wood can draw oils out of the putty, reduce its flexibility, and shorten its life."
- ❑ Clean the sash channels and apply paraffin (for wood) or silicone spray (for vinyl) to keep them sliding smoothly.
- ❑ Repair broken sash cords by removing the sash and opening the small access panel at the lower end of the channel. Reach into the weight pocket, pull out the loose weight, and put in new sash cord.

Apply glazing compound with a putty knife that has a flexible blade.

FIX FLAWS IN CONCRETE

- ❑ "A lot of people ignore cracks in concrete because they think it's as tough as rock," says Norm. "But if water gets in and freezes, it can turn a little crack into a big one. You've got to check concrete steps, walks, and foundations and close any cracks with an epoxy-based patching compound."
- ❑ Look for "pop-outs"—holes formed by small cone-shaped hunks that have broken out—and spalling, which are dips where concrete has flaked off from the surface. Fill them with epoxy mortar.
- ❑ Scan walkways for heaving—concrete that's been lifted up and cracked by tree roots or repeated freeze/thaw cycles. It may not be wise to chop away roots, but frost heaves can sometimes be minimized by improving surface-water drainage.

"You don't have to give your whole weekend over to upkeep. Just tackle one easy project at a time and finish it off in just a couple of hours."

NORM ABRAM

TAKE CARE OF THE TURF

- ❑ Look for compacted soil in heavily used areas and loosen it (or the entire lawn) with a special aerating fork or a power aerator.
- ❑ Bare spots should be reseeded and top-dressed with a thin layer of soil.
- ❑ Fix small drainage problems by filling low spots with fresh soil; for more serious flooding, consult with a landscaping professional.
- ❑ "Here's a tip I learned from *T.O.H.* landscaper Roger Cook," says Norm. "When the lawn stops growing and goes dormant, give it a final cut that's a little shorter than usual. Then spread a fertilizer that's the right mixture for fall and winter."
- ❑ Letting fallen leaves accumulate on grass can kill it; rake them away or use a mulching mower to chop them up for compost.

RED DOWN THE GARDEN

- ❑ Identify which shrubs should be protected (consult your local nursery if you're not sure) and shelter them with burlap supported by stakes.
- ❑ Protect evergreens that are susceptible to snow damage by binding up the branches with twine.
- ❑ "I've found that it's important to break up old or compacted mulch around the base of your shrubs," says Norm. "That'll allow more water and air to reach the roots, which they really need in fall."
- ❑ Check garden beds for wilted and spent plants that won't break down and decompose easily; remove them and take them to the compost pile.
- ❑ Rake beds clean of leaves and other debris. Then add a layer of compost, and peat moss if necessary, to improve nitrogen levels. Work both amendments thoroughly into the soil. ■

Pull leaves and debris out of tight places with a small bend rake.

PHOTOS: W. MINOR; KELLER AND KELLER. PUTTY KNIFE: JOHN BLAIR. CONCRETE AND TURF: KOLIN SMITH. GARDEN: MICHAEL DIVINA

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Loathe Thy Neighbor?

When property issues arise, avoid a fight by knowing your rights

BY HILLARY JOHNSON

Jane Doe, as we will call her, is a busy Manhattan book editor who's married, living in suburban New Jersey—and engaged in a modern-day feud with her next-door neighbor. Understandably, she requests a pseudonym before she will tell her story.

The problem began when a portion of a hickory tree in her neighbor's yard crashed through Jane's garage roof one night last March after a heavy snowfall, taking out an upstairs dormer on its way down. Ms. Doe discovered, to her surprise, that her neighbors were not bound to pay for the damage, because such an accident is generally assumed to be an unforeseeable act of God. Jane's insurance covered the garage repairs, but she was still out the $500 deductible. Hoping her insurer could recover the money from her neighbors' insurer, she wrote her agent a letter, alerting him to the fact that the tree had actually been noticeably fragile for some time and that the tree's owner had been negligent in its care.

Jane isn't sure what happened after that, but she suspects that a copy of the letter somehow made its way to her neighbors. "We'd never had a close relationship, but let's just say this put a chill on things," she says today. In the months since, her formerly bucolic home life has became fraught with sus-

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pction and unease. "The wife has not spoken to me," says Jane. "The kids are obviously completely turned against me. I see the husband on the bus to the city sometimes, and I want to walk in the opposite direction—it's like running into an old boyfriend!"

Stories like Jane's are legion today, but disputes between neighbors are as old as the Bible. Over time they can grow until they threaten the tranquility of our most valued sanctuary: our home. And when neighbors fail to resolve disputes with some measure of goodwill, the problem is very likely to escalate, perhaps even to the point of litigation. Don Thompson, a retired trial judge in Washington State who has adjudicated numerous property cases, says they're "among the most bitter—right up there with child custody and divorce disputes."

Legal experts are emphatic that the easiest way to avoid one of these destructive squabbles is to face the problem squarely—and quickly—by talking to your neighbor. They also agree that litigation tends to harm both parties. "Even if you win the lawsuit," says William T. Lynn, a Tacoma-based land-use attorney, "you end up heartsick about the role it played in your life."

Inevitably, however, conflicts arise for which there are no obvious solutions. In such cases, neighbors who possess a working knowledge of their rights and responsibilities are more likely to handle themselves with civility, and to avoid debilitating court battles. Here is a sample of some of the most common categories of neighbor spats, and the rights and remedies available to property owners.

BOUNDARIES

Little is more primal than land ownership, so it is not surprising that the most hard-fought battles tend to be about boundaries. Generations ago, property lines in some rural areas were often agreed upon with a handshake, which could cause headaches for contemporary owners who need to define the extent of their land. People who live in cities or suburbs have less to worry about since boundaries were usually well-documented. Moreover, says Tacoma attorney Lynn, "In urban areas, the fence is usually where the property line is." An important rule of thumb, however, no matter where you reside: Don't assume anything. In Westchester County, New York, a woman recently took her real estate agent's word that her neighbors' fence defined the boundary between the two houses. Shortly thereafter, she hired a tree service to chop down five mature spruce trees on her side because she wanted more sunlight in her dining room. Unfortunately, the actual property line extended 15 feet beyond her neighbors' fence, and the trees belonged to them.

One of the tree owners—let's call her Ms. Smith—was working in her basement that day. "It wasn't until my son came home from school that I realized what had happened," she recalls. "I was in total shock." Within the hour, Ms. Smith and her husband were sitting in their neighbor's living room, their property survey on the coffee table. "Initially, our neighbor didn't believe she had done anything wrong," Ms. Smith recalled. "We had to review all the documents to show her that the trees were on our property. She was pretty apologetic about it." Rather than take legal action, the Smiths allowed their neighbor to pay for the installation of a dozen 12-foot tall Norway spruces—at a cost of $6,000. "She complied quite nicely," Ms. Smith says. "Our backyard actually looks better."

When boundary lines are hazy, either because the property deeds are confusing or the existing surveys are ambiguous, the happiest outcome is when neighbors simply decide on a boundary line and put the agreement in writing. They must also establish some kind of physical marker for it, man-made or natural; a tree will suffice. When neighbors can't agree, their lawyers may propose a buffer zone of, say, 10 feet of no man's-land on either side of a proposed property line. "If you can agree to that buffer zone," Tacoma attorney Lynn says, "the exact property line is no longer as important." Hiring a surveyor to verify the location of the line is another option, but surveyors can charge from $500 to a few thousand dollars. Still, if you are considering construction—or destruction—compare a surveyor's fee to the $6,000 cash payment for the Norway spruces.

One of the most complex aspects of property law has to do with the doctrine of *adverse possession*, a concept harkening back to squatter's rights. Believe it or not, trespassers may actually acquire rights to some portion of their neighbor's land simply by using it over a period of years. The trespasser may know the land is not his, but he uses it anyway. He plants a garden, builds a garage, pours a concrete drive, and perhaps most importantly, pays property taxes on that land due to a misassessment. When the trespass is "open and notorious"—usually for a period of five to 30 years depending on the statute of limitations—and the landowner does nothing to stop the trespass, he could lose his rights to the usurped portion of land.

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In her helpful handbook, *Neighbor Law: Fences, Trees, Boundaries & Noise* (Nolo Press, 1998), attorney Cora Jordan writes that the easiest way to avoid a trespasser's claim is to simply give your neighbor permission to use your land. An example used by Jordan: You discover that the garden your neighbor has been tending actually encroaches on your property. Presuming you don't want to make an issue of it, you point that out to her, but tell her you don't mind. Then put it in writing. "The chain has been broken," Jordan notes. "She can tend that garden for 40 years and still never acquire a legal claim . . . if she has your permission."

In general, adverse possession disputes favor the property owner. "The true owners have to be fairly negligent about protecting their rights," says Malibu property attorney William Sampson. Nonetheless, mere anxiety about adverse possession can sour relations between neighbors. Another Westchester couple—the Joneses, let's call them—decided to erect a fence around their property to protect their gardens from hungry deer. When the neighbors heard about it, though, they realized the fence would hug their driveway and obstruct their views, so they asked the Joneses to set the fence 10 feet in. The Joneses declined. "We told them, 'We need to stick to our property line,' because we were worried that if they maintained that 10-foot section, it could become theirs in time. But they quit talking to us. Their kids stopped playing with our kids. I went through several months of feeling just sickened over this. Now, we're thinking of taking the fence down, but it seems like the damage is done." If the Joneses had known that a written agreement would have protected them (and if they'd anticipated how the fence would affect their friendship) they probably would have reconsidered.

An easement, written into a deed or the purchaser's title-insurance document, gives your neighbor the legal right to use (but not own) your land in some way. But a verbal agreement struck between neighbors is not binding on future owners. "People who share driveways, or who know the fence is two feet off the property line—all these things done with a handshake—have found the agreement out the window when someone dies or moves," notes Minneapolis-area attorney Don Sjostrom. The solution: Always document easement agreements.

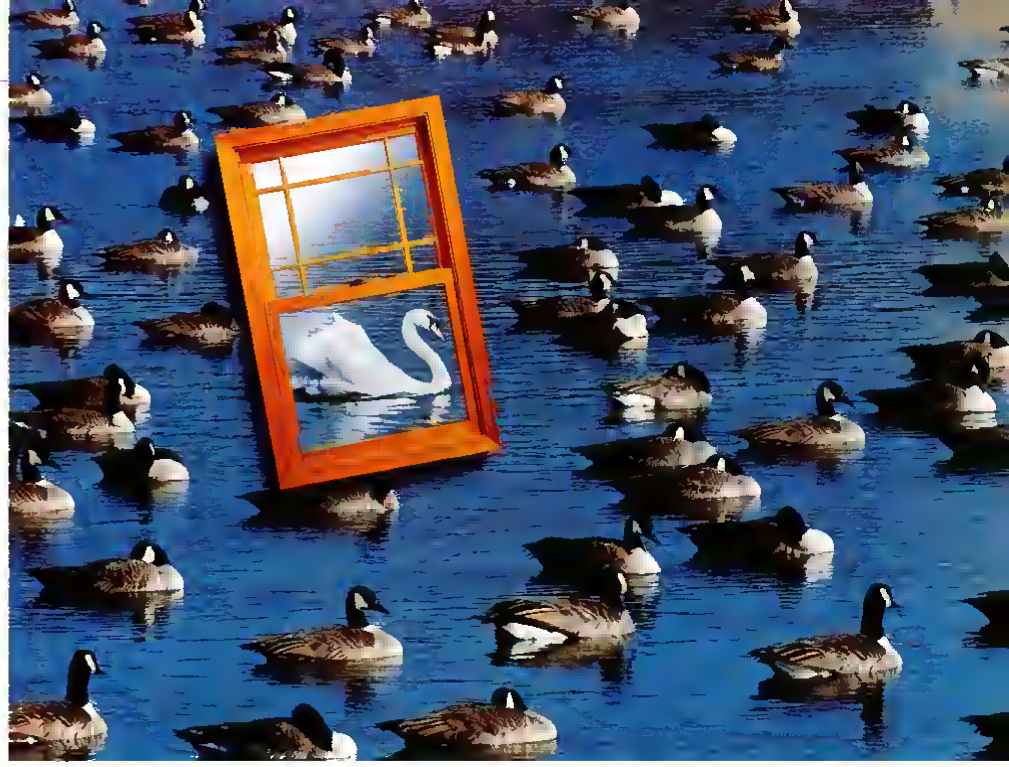
Experts say the most litigious boundary disputes arise where property values are highest—usually waterfront areas. "If the value of the land is worth thousands of dollars per foot, people worry about every foot," says Lynn. Retired judge Thompson recalls litigants who were fighting over a few feet of lakefront in Washington State. "Either of them could have bought it for $75,000, but they each spent more than that for court fees, attorney fees, and expert witnesses." Malibu attorney Sampson calls this the "alpha wolf syndrome," which often results in the kind of litigation that, he jokes, will help him send his daughter to a private college.

FENCES

Fences constitute another source of conflict, none more so than the proverbial "spite fence." Ugly, oversized, and mean-spirited, the spite fence is a property owner's version of road rage. Often, spite fences are erected by the loser of a dispute, presumably to blot forever from his sight the neighbor who trumped him, but it's also meant as a kind of punishment—a long season in hell for the other guy. Spite fences have become so common that 10 states have statutes outlawing them. Even without a statute, however, victims can fight back. Such fences are considered nuisances in every state.

Lawyers love to tell spite-fence stories. One of the best was recounted by attorney William Lynn. Two Seattle-area brothers were fighting over the division of inherited land. Eventually, one brother built a spite fence—a ghastly cinder block wall with exposed steel supports. The court ordered that the "fence" be destroyed. "Unfortunately," says Lynn, "that same guy figured out that although he couldn't construct a fence taller than 6 feet, he could put up a building as tall as 25 feet. So he built a structure 25-feet high—and 2-feet deep. It was near his pool. He called it a 'cabana.'"

Perhaps surprisingly, when neighbors share an existing "boundary fence" (a fence along a boundary), they are, by law, co-owners of it. Neither party may tear the fence down without the other's permission, and they are equally responsible for its maintenance. (If you choose to put a boundary fence up, however, and are the only party who uses it, you're solely responsible for it.) Neighbors may make their own agreements, preferably in writing, regarding upkeep—e.g., one may agree to let the other choose a high-quality replacement fence if he pays the difference in cost from an ordinary one. But when one neighbor moves, any prior agreement is nullified.



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TREES

Besides his house, little may be more beloved to a property owner than a handsome, shade-producing tree—putting trees at the center of some of the most frenzied neighbor disputes. "People go to *war* over trees," says California lawyer Sampson.

For the most part, laws regarding trees are unambiguous. For instance, if the complete trunk of a tree stands on your property, the tree belongs to you, if some portion of its boughs and roots reach into your neighbor's lot, she has the right to trim them—up to the property line only. But she would be wise to engage a professional tree service, since injuring a tree can be a liable offense. And the tree owner must give permission if, in order to perform the work, the arborist must use a ladder, climb the tree, or go onto his property.

Of course, purposely destroying a neighbor's tree is illegal and could result in criminal charges. Seventeen states allow for fines or jail sentences, and most states allow for double, or even triple, damages. Louisiana judges have awarded extra money for "mental anguish" if the tree has profound sentimental value.

How do courts measure the value of a tree? Compensatory damages reimburse the tree owner for the cost of replacing it, or, if that's impossible, for diminished property value assessed by experts like arborists, landscape architects, and real estate agents. Replacing a fully mature tree can cost from $10,000 to $20,000.

Old or sick trees pose another set of liabilities and costs. As in Jane Doe's case, most tree owners aren't liable for the damage a fallen tree might wreak. Generally, if the court believes someone had reason to suspect their tree might cause damage, they are liable, but the courts don't ask that tree owners be tree experts. And because they rarely pay for maintenance or removal of dangerous trees, insurance companies almost encourage owners to ignore problem trees.

When a tree trunk straddles a property line, it is a "boundary tree" and belongs to both neighbors. Sometimes one will request permission from the other to remove a boundary tree in order to build an addition, or add a pool, deck, or tennis court—but if the issue goes to court, the home owner, writes Cora Jordan, will "likely learn that the judge considers tennis less necessary than he does."

RESOLVING CONFLICTS

In property disputes, prevention is the best treatment. Should you discover your neighbor building a fence or garage on your property, Jordan recommends immediate action. Once it is built, you may have difficult getting it removed. "Judges do not like to order property destroyed," she notes, and you may only get money damages. Many common disputes can be resolved by complaints to the authorities. Animal-control agencies are helpful with the problem of barking dogs, for instance. It's a police matter when humans make the noise, but police tend to give a revving engine low priority. "When people are raping, robbing and pillaging," says attorney Sjostrom.

A word of caution. Strive to behave in a calm, civil fashion at all times. The concept of "reasonableness" is paramount to a judge's ruling. Thompson recalls a dispute over 5 feet of property. One hotheaded litigant dumped a buzzing beehive onto the contested land that his neighbor had gardened for 10 years. Thompson ruled against him. "It was a close case, and that swayed me," he says. "His neighbor won under adverse possession."

Of course, a friendly chat is the best way to ward off conflicts. "Meet your neighbors, break bread with them," says Sampson. "The problem with litigation is, when the suit's over, you're still neighbors."

If a conflict can't be worked out between two neighbors, a mediation service is a cheap alternative to litigation (see "Finding the Middle Ground," below). Failing an easy resolution, some matters may go to small claims court, with or without the help of lawyers. Sometimes, local justices practice informal triage. "I send them out into the hall to talk about it," says Robert Ferris, a town justice in Beekman, New York. If the case goes to trial, costs spiral, as does resentment—especially when a decision is rendered, which inevitably disappoints one party.

FINDING THE MIDDLE GROUND

Mediation is a way to resolve conflicts that its proponents like to call "win-win." Available in every big city and even most rural regions, mediation centers can by found in the phone book or through city offices. Typically, they are staffed by people trained in the art of neutrality. In the case of property disputes, a mediator may first speak to each neighbor separately; when they do meet, one ground rule is that each party will be able to air his side without interruption. The mediator will then try to hone in on values the two parties share that may help them find common ground. Most centers are non-profit, but when a fee is involved, it is nominal and shared by both neighbors. Mediators say their success rate ranges from 70 to 90 percent; by contrast, there will always be a winner and a loser in court—and a court's decision becomes public record. Entirely confidential, mediation can be a face-saver, says Lisa Hicks, director of the New York State Dispute Resolution Association: "It's faster, less expensive, and saves relationships." ■

WHERE TO FIND IT — SEE DIRECTORY, PAGE 191

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In 1989 we set out to rebuild a barn in Concord, Mass. I remember the day our friend Tedd Benson—no stranger to old barns—informed us that nothing could be saved of the decrepit structure. Later, we discovered that even the foundations were rotted, so we'd have to start from the ground up. We did, resulting in one of our most popular projects ever.

Another ambitious undertaking was "The All-New This Old House" in Brookline, Mass., in 1983. A silly title, but necessary to satisfy nitpickers who couldn't digest the fact that we were building new and still calling it *This Old House*. In partnership with the local electric utility, we were determined to put up a clever design that would actually generate more electricity than it consumed. To this day, solar-powered collectors on the roof produce an overabundance of juice, and the excess is then returned to the energy grid. That house was ahead of its time—way ahead, even by today's standards. Yet the lessons we learned have changed how we work on older houses in countless ways, from the insulation we use to the heating systems we install. Our goal on every house since then has been to help home owners lower their energy costs, as well as to make their places more comfortable. We're confident that our latest enterprise will be no exception.

A new house can be old in spirit, says This Old House *executive producer and director Russ Morash, standing in front of the TV show's Billerica project.*

The Billerica house belongs to Dick Silva, whose brother Tom is our able general contractor. After a fire last March, we quickly came to the realization that nothing could be saved—not one part. The vinyl siding had literally melted into the walls, and what fire failed to destroy, water from the firemen's hoses finished. Even the concrete foundations were too shaky to build on again. Adding insult, the old cesspool system would have to go, a victim of new building codes.

Our challenge, then, is to use the most advanced materials and yet make everything feel familiar to Dick and his family, and to look as if the house has evolved over many years. Most important, because Dick is a craftsman, his home must bear carpenter flourishes that speak to his skill—and evoke what *This Old House* is truly all about. To see how we're pulling this off, see "Built to Last," on page 83.

BY RUSS MORASH PHOTOGRAPH BY JOE YUTKINS

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AN ADDITION TO AN 18TH-CENTURY HOUSE RESPECTS ITS QUAKER PAST WHILE CELEBRATING THE FUTURE

As you approach the clapboard house from the gravel drive in front and read the historical marker by the door—STEPHEN CARPENTER HOUSE, C. 1785—there is little to suggest anything but a two-century-old home. That impression is reinforced as you pass through the low-ceilinged, intimately scaled rooms with their wide-plank pine floors, old plaster walls, and numerous fireplaces. But proceed to the family room and kitchen in the back of the house, and you will

BY JILL KIRCHNER PHOTOGRAPH BY THIBAULT JEANSON
PRODUCED BY DONNA PAUL

A trio of distinct forms emerges in the early morning mist, part of a new addition to this 1785 home. From left, the double-height octagonal family room is ringed by a porch and crowned by a cupola. French doors mark the passage to the kitchen (up a half level), above it is the new master bath and balcony, below, a storage shed. Far right, the breakfast room.

experience a soaring space that is clearly of the present yet doesn't leave a sense of the past too far behind. These rooms, part of a late 20th century addition to an 18th century home that was once part of a Quaker settlement in Westchester County, New York, are a carefully considered resolution to the conundrum of adapting historic homes to modern-day living.

When the home owners, Debbie and Jim, bought the house 14 years ago, they eagerly embraced its old-fashioned peculiarities and period charm, and worked hard restoring it. What they didn't warm to was a shoddily constructed 1950s kitchen that was poorly organized (nearly half the space was devoted to a freestanding washer and dryer) and "cool and breezy" in winter, not summer. And they faced the same shortcomings that confront all owners of historic homes. There was no real family room to speak of, a problem that became more acute as their two daughters grew older, no powder room on the first floor, and only one bathroom serving the primary bedrooms. Worst of all, the house felt closed off from its surroundings, two acres of beautiful rolling hills and the lush gardens the couple had carefully nurtured over several years. As their architect, Gavin Macrae-Gibson of New York City, explains, "When the house was built, its small windows conserved heat. Also, the original inhabitants were probably farmers and didn't particularly want to look outside at the land—they were just glad to be done with a day's work."

Macrae-Gibson's solution to meeting modern needs without compromising historical form was to leave the core 18th-century Colonial intact, remove the offending 1950s addition, and then open up the back and left side of the house, like an unfolding fan, to a series of new, seemingly self-contained structures. These components were modeled on vernacular forms such as a Shaker barn, in keeping with the home's architectural roots. A small den containing a massive pre-Revolutionary hearth now opens onto a double-height septagonal family room with a wraparound porch and distinctive seven-sided cupola. Seven stairs up, at the level of the front yard, is the new kitchen and an adjoining breakfast room; it is angled so that it appears from the exterior to be a separate structure. Atop the kitchen, a master bathroom, dressing room, and balcony step up from the 18th-century master bedroom.

The main-floor plan: The white rooms represent the existing house with front entry at right. The septagonal family room, left, was joined to a den with an antique hearth. The tile-patterned rooms, bottom right, are the kitchen, breakfast room, and powder room.

By dividing it into three discrete volumes, Macrae-Gibson was able to minimize the impact of his 2,500 square feet addition to the 3,000-square-foot house. "Even the septagon is composed of three levels, if you count the porch and cupola, so as not to seem overwhelming," says the architect. The cluster of shapes brings its own special beauty to the property. "One thing I love is the view as you walk up the hill in back, especially at night," says Debbie. "It always looks to me like a little acropolis—a series of shining temples, with this beautiful light glowing from the many windows."

The family room's septagonal form is a very unusual one in architecture. "You have to go back to Italian baroque architecture to find seven sided forms," says Macrae-Gibson. "They're very rare." Unlike even-sided forms, where a plane symmetrically faces a plane, in a septagon you have a point facing a plane. "It's an inherently rotational form, which is precisely what we wanted here," he explains, "because the whole thing is about rotating out and opening up to the landscape." The choice of this shape was inspired by one of the house's idiosyncrasies. It was built on seven levels—rather uncommon in the 1700s, when split-levels were hardly the norm—and exactly seven steps join each floor. "People have hypothesized, though it may be apocryphal, that the number's significance is for the seventh day, the Sabbath," says Debbie. Designing the septagonal family room was one way in which Macrae-Gibson honored this feature of the original home; he also preserved the house's seven levels, which was important to Debbie and Jim.

The custom-designed seven-sided cupola, above, was framed and sheathed separately, then hoisted into position atop the septagon's ceiling rafters. The awning windows were installed afterward; three are operable by motorized control.

The multi-sided room posed engineering challenges because of its shallow roof, which was designed to minimize its size. "With a steeper roof, much of the load is distributed to the walls, but with a shallow roof topped by a cupola, its tendency would be to cave in if you factor in snow load, so it required reinforcement and careful engineering," says Macrae-Gibson. The shallow pitch evokes agricultural buildings, such as granaries. "If it were pointier, it would start to look like a Florentine baptistry," notes Macrae-Gibson. The cupola helps counteract that impression while providing ventilation for the family room—warm air is drawn up and out through the cupola's motorized windows.

French doors and clerestory windows line the passageway to the kitchen, set seven steps up from the family room. It is now a large, airy space that incorporates design elements both old (glass-fronted cabinets, a pantry, and a floor-to-ceiling plate rack) and

subtraction and addition

LEFT: Before renovation, the house sported an ill conceived 1950s kitchen addition with a rarely used garage and a rickety porch. RIGHT: The first stage was to remove the addition without endangering the 18th-century post and beam construction.

LEFT: The slope of the property permits an additional half story at the left side of the house, fitted with a storage room/potting shed beneath the kitchen. RIGHT: From the front, the only evidence of an addition is the breakfast room and side entry at left.

Three sides of the septagon, above, are fitted with nine over-nine divided-light windows that echo the others in the house, but on an elongated scale. While the cupola provides natural ventilation, fiberglass insulation and double-glazed windows help prevent the transfer of heat absorbed by the dark asphalt roofing.

new (Corian countertops and sleek appliances). "I spent a lot of time thinking about how we would use this room, whether it was one person making a cup of coffee or a huge party," says Debbie. "It was the most important area to get right because we spend so much time here." The couple was able to squeeze in a powder room nearby by carving out a space from an adjoining fireplace. A small oval sink is nestled into a curved recess, and the room is covered in a book lined wallpaper pattern that makes a virtue of its angled ceiling and snugness. Upstairs, the feeling is just the opposite. The marble master bath broadcasts its size with a balcony overlooking the gardens and a walk-in closet big enough for two. Old pine-plank flooring was salvaged from the demolished kitchen and used in the steps leading from bedroom to bath, creating an age-appropriate transition. Using a ceiling fixture in the passageway felt too modern to Debbie, so she inset a sconce in a wall niche (to allow room for the door's swing), just the kind of quirky detail she loves in the old part of the house. During construction, the discovery of a 6 foot pit beneath the den ("One of the reasons that room was always so cold, as it turns out," says Debbie) and the adjacent storage room's cache of old "medicinal" bottles (like Dr. Netvein's Balm of Life) inspired a decision to fit a small wine cellar in its place.

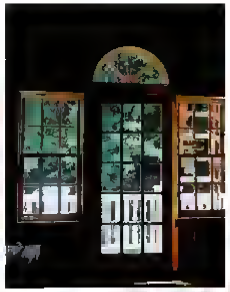
Details and materials throughout were chosen to preserve a sense of continuity and to blend old and new. The addition has the same-width flooring as the old dining room (though oak was used instead of cherry), six-over-six mullioned windows, and moldings identical

harvesting the home's wood

The fireplace in the den—once the 18th-century kitchen—is one of five in the house. "The surround was clearly old and badly damaged, while the mantel was of more recent vintage," says Debbie. "The contractor brought in different moldings and woods, but nothing was right; then we hit on the idea of using floorboards from the attic." Borrowing planks from a closet, their carpenter replicated 18th-century moldings to create a new mantel with the warmth of the old.

A large steel post is concealed inside a hollow wood architectural column, reinforcing the new structure while delineating the original boundary of the house.

PHOTO: JAMES T. JOHNSON



The gracious master bathroom, above, opens to the outdoors, with a Palladian doorway leading to a balcony. On one side of the room are double sinks set into marble with plentiful storage underneath, opposite are a shower, whirlpool tub, and toilet compartment. Thanks to the spacious grounds, privacy is not an issue.

to ones in the original home, including an unusual wave-edged baseboard trim running down the stairs. The many stones unearthed during construction were enlisted for the foundation of the new porch, just as they had grounded the house 200 years ago. And certain features are as appropriate now as they were then. The wide stairway leading from the kitchen to the family room "could just as well be used by running teenagers as women wearing hoop skirts," MacRae-Gibson points out.

The owners and architect spent more than a year planning the addition, efforts that paid off in few design-related change orders during construction. But what couldn't be foreseen were the challenges of attaching multiple structures to a seven-level antique post-and-beam house. A column at one corner of the septagon that was holding up the whole side of the house had to be reinforced with steel, it is now encircled in wood. There is also a small stream running beneath the house and into a cistern originally used for the house's water supply. The cistern was in surprisingly good shape, and with repairs, it might last another 200 years. Perhaps the greatest challenge to the family, however, was the inconvenience (to put it mildly) of living in the house during 14 months of construction. The living room had to function as kitchen, dining room, and family room while the old kitchen was demolished and rebuilt. "It was a long, cold winter," recalls Jim, not at all fondly. But, like childbirth, those memories tend to fade away in view of the spectacular end result. "It's really the best of both worlds, now," says Debbie, "the snugness of old, cozy rooms on an intimate scale, and the freedom of large, open, airy ones." ■

WHERE TO FIND IT – SEE DIRECTORY – PAGE 157

"With kitchen lighting, positioning is everything," says Tom Silva. "You want to light up counters evenly, without casting shadows that make it hard to work—that's a major part of the planning."

Simple white paneled [illegible] cabinets lend a calm atmosphere to the kitchen and direct the focus to the green marble-topped [illegible] copper sink set [illegible] The hall leads [illegible] flagstone floor and [illegible] The [illegible] to the [illegible]

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billerica

"Now this is how to build a house," says *This Old House* contractor Tom Silva. Standing in front of his brother Dick's house in Billerica, Massachusetts, Tom surveys something he's rarely seen in his 13 years working with the show—a structure where everything from the basement slab to the roof peak is square, solid, and state-of-the-art. In rebuilding the Silvas' home, *T.O.H.* has picked innovative building products that meet its tough criteria: minimal maintenance, maximum durability, and a look true to the project's Victorian spirit. Here's an in-depth look at.

what's new: siding, roof shingles, doors, bricks, balusters

BY MARK FEIRER PHOTOGRAPHY BY JOE YUTKINS

quick brick

Concrete foundations are strong, waterproof, and quickly poured, but raw, exposed concrete wouldn't have looked appropriate with the Silvas' Victorian-style house. So the Silva brothers are hiding the foundation's rough gray surface under a skin of earth-colored brick. Using brick as a veneer is not exactly new, but these ½-inch-thin pieces, made from the same clay and cut with the same machines as their full-size cousins, look exactly like thick brick once installed. Brick this thin doesn't need a support ledge as do full-size brick, it's stuck to the foundation with thinset adhesive, "just like ceramic wall tiles," says mason Lenny Belliveau. Once the adhesive sets, Belliveau fills the mortar joints with a drill-powered grout gun, a tool he was happy to discover and loath to lend. "It's a lot faster than a grout bag," he says. "It does the work of five men using trowels." The veneer is more vulnerable to the weather than full-size brick, so the manufacturer recommends giving it a coat of water-based sealant every seven to 10 years.

TOP LEFT: Delicate veneer brick arrives at the job site packed in a sawdust filled box rather than on heavy, steel strapped pallets. These L shaped pieces wrap around corners, giving the illusion of thickness. TOP RIGHT: Mason Lenny Belliveau uses a drill-driven gun to fill the joints with tinted mortar. LEFT: Belliveau built the Silvas' chimney with a standard, full-thickness brick made with the same clay as the foundation veneer. Even close-up, it's hard to tell where the veneer stops and the standard brick begins.

opening new doors

Few things speak so eloquently of quality construction as the heft of a solid wooden door swinging on its hinges with authority. But such doors aren't easy on the budget. That's why Dick Silva's new house will be filled with doors of medium density fiberboard (MDF). Each door starts out as a yard thick mix of finely ground sawmill scraps and urea resin, which is tightly compressed into ¾-inch sheets. The door maker then mills these sheets into stiles, rails, and floating panels and assembles the pieces in the traditional manner, an approach that preserves the crisp corners and detailing of raised-panel mortise-and-tenon joinery. The result is a door that is as heavy as one of solid oak with a smooth, defect-free surface that takes paint beautifully and that is unaffected by humidity, so there's no unsightly cracked coating at the panels' perimeters and no swelling or binding in the door frame. To overcome concerns about off-gassing formaldehyde (from the urea resins), the manufacturer uses only sheets pressure bathed in ammonia, a formaldehyde neutralizer. And to overcome MDF's poor fastener-holding ability, a strip of poplar is embedded into the door's long edges, giving the hinge screws something firm to bite into.

TOP RIGHT: Dick Silva unwraps one of the five panel doors that will hang inside his new house. At $120 apiece, they are one sixth the price of solid oak doors. LEFT: Computer-guided shapers cut the MDF sheets into door parts—panels, as well as mortised and tenoned rails and stiles—which are then glued into a one-piece whole. This material has to be painted, so most doors leave the factory already primed. TOP LEFT: The manufacturer offers more than 150 different door styles, from Colonial to contemporary.

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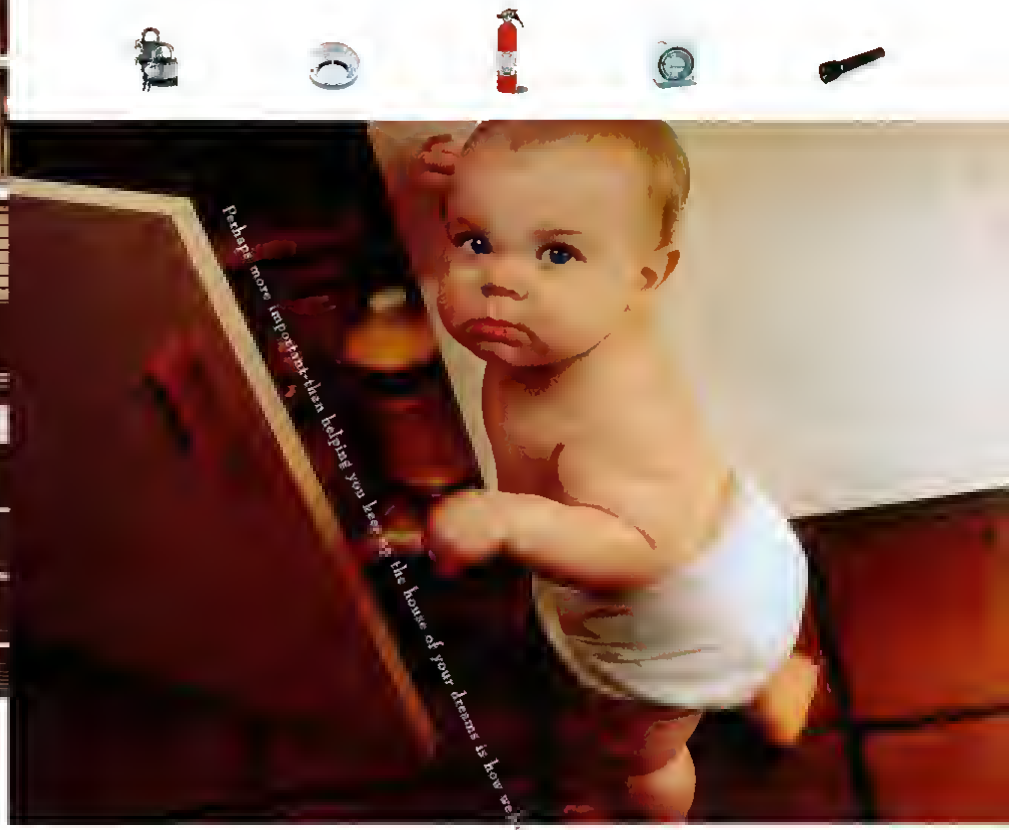

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millwork from a mold

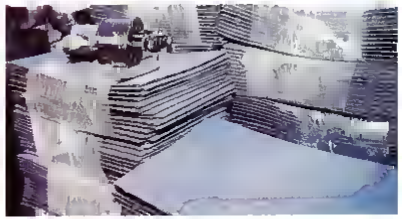
Few architectural features are as loved for their look yet as loathed for their maintenance headaches as a porch's balustrade. Its very design—an intricate assemblage of slender vertical balusters between two horizontal rails—involves a multitude of wood joints that are especially vulnerable to rot, peeling, and sagging. But Dick Silva won't have to spend much time on his balustrade, except to lean against it and admire his front yard. That's because all the porch millwork—rails, balusters, porch posts, and decorative brackets—will be made of lightweight, high-density urethane foam. Not only is foam easily molded into shapes that would cost a fortune to fashion from lumber, it's naturally resistant to decay and insect attack. Its skin blocks UV rays, which would degrades the material, but when given a coat of paint, the parts are indistinguishable from wood. Because foam lacks strength, the rails have stiff spines of PVC tubing, the balusters are reinforced with fiberglass rods, and the posts have load-bearing lengths of steel pipe. High-strength, waterproof adhesives hold everything together, the pieces assemble on site with little more than a caulk gun, a drill, and a saw. This is Tom Silva's first experience with so-called structural foam. "I hope it will last a very long time," he says.

TOP RIGHT: They look like painted wood, but these pieces of decorative "millwork" are actually cast from urethane foam. Too light to be nailed, they are held in place with an adhesive. LEFT: Foam is rot proof and stable, but where strength is required, PVC tubes, fiberglass rods, or steel pipe provide the necessary reinforcement. TOP LEFT: This porch pair all the pieces on display: balustrade, brackets, finials, and posts.

STILLS: SCHUMAN/OLIVER

rubber on the roof

RIGHT: Real slate would crack and crumble under the impact of a nail gun, but rubber shingles take the hit just fine. BELOW: Before installation, the shingles need to be shuffled like a card deck so that the slight color variations will blend over the entire roof.



Seeing chin-high stacks of smoky gray roof shingles parked in front of Dick Silva's house, a curious roofer stopped to ask what kind of slate they were putting up. "You tell me," deadpanned Tom Silva, handing him one of the shingles. The roofer's jaw dropped as the material flexed in his hands like a truck's tire flap. "It's rubber," Tom said. "Rubber slate."

Like many of the materials in this house, these shingles were born in a recycling bin. They are a blend of finely ground, UV stable rubber reclaimed from auto parts (not tire) manufacturers and the shredded debris from factories that make housewrap and disposable diapers. The mix is heated, then shot into molds formed from 100-year-old slates.

Compared to slate, the product is easy on roof framing—their weight is 25 percent that of slate—and faster to install. Roofers can secure them with nail guns and cut them with utility knives, for a cost about the same as one of cedar shakes. The manufacturer gives the shingles, which have been on the market for six years, a 50-year warranty. "It's my favorite material in this house," Dick says, admiring his new roof. "It looks just like the real thing."

siding with cement

One look at the pictures of the melted vinyl siding hanging from the remains of Dick Silva's burned-out old house (see *T.O.H.* No. 30), and it's easy to see why he chose fiber-cement clapboards and trim for his new home. These dense, gray planks, made with a mix of autoclaved portland cement, sand, and cellulose, can't burn or melt. They are also repellent to termites, impervious to rot, and unaffected by errant baseballs. First used in Australia in 1903, the material has withstood humid Southern summers and freezing Northern winters for 12 years in the U.S., and comes with a 50-year warranty. Although architect Chris Dallmus had wood clapboard in mind when he designed the house, he thinks the smooth fiber cement is true to his vision. "I'm sure no one will recognize it as something different." Except the fellows who hang it. This material is tough on saw blades, kicks up a fine, irritating dust when cut, and weighs twice as much as cedar. Once up, however, the siding is a low-maintenance dream. A paint job consisting of an alkaline-resistant primer (applied at the factory) and two topcoats of acrylic latex (applied in the field) should last two to three times longer than on wood, according to the manufacturer. That's good news for Dick. "I hate to paint," he says.

ABOVE: Tom Silva, (left) and Steve Thomas inspect the concrete clapboards that now cloak most of Dick Silva's house (top). LEFT: A nailgun makes it easier to hang this rock-hard siding.

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The Silvas' new Victorian
will have a state-of-the-art lock on security

BUILDING IN PEACE OF MIND

Opportunity usually knocks. But for Dick Silva and his family, it came tragically, in the guise of a roaring fire that destroyed their house and possessions. Now the family's building a bigger, and in many ways better, house on the ashes of the first. And they are also using this once-in-a-lifetime chance to acquire some of the latest advances in home electronics, from digital entertainment to computer networking. But the Silvas are giving greatest attention to a more immediate and serious issue: home security. Still reeling from the fire's catastrophic effects, they went to make sure this never happens to them again.

BY CHRIS O'MALLEY PHOTOGRAPH BY ERIC AXENE

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Every house needs some measure of security, even if it's as simple as mounting locks on the doors and latches on windows. But locks and latches can't detect dangerous levels of smoke, heat, or carbon monoxide, alert hospitals or police stations in the event of an emergency, or discourage a determined burglar, the newest electronic security systems can. (Statistics show, for instance, that houses with electronic alarm systems are less likely to be robbed.) They can be tailored to each home owner's specific security worries and can be on alert 24 hours a day.

All these systems have three things in common: a control panel, a keypad, and a set of disturbance-sensing devices, such as motion detectors or door and window sensors. If a door or window appears to have been forced, for instance, the control panel (the "brains" of the system) receives signals from the sensors and detectors (via wires or radio waves) and sounds a siren or contacts a round-the-clock central monitoring station via the phone line or a wireless transmitter. Most panels have a backup battery in case of a power failure. The keypad, with its small display, is the command center. It lets you turn the system on and off (using your security code), select a mode of operation (home or away, for example), and check the status of the different "zones" within your house.

Keypads are the home owner's connection to the inner workings of a security system. Some systems also come with a portable remote-control device (below), which simplifies arming and disarming the system and summoning help.

These basic components come in a wide range of prices and features. There are simple owner-installed kits costing between $100 and $500, with options such as an outdoor siren and a phone-line connection to a monitoring service. Most are wireless systems, which simplifies installation, but many security experts believe that wireless connections are less reliable than wired ones. Likewise, many companies offer to install low-cost systems for less than $500—even for free—if you agree to sign a long-term contract (generally three years) for monitoring service. Aside from being locked into the service, the potential drawbacks of these systems are the limited number of door and window sensors they provide, and a heavy reliance on quick-to-install wireless sensors and on motion detectors that go off only after an intruder is in your home, or when something innocuous, like blowing drapes, triggers them.

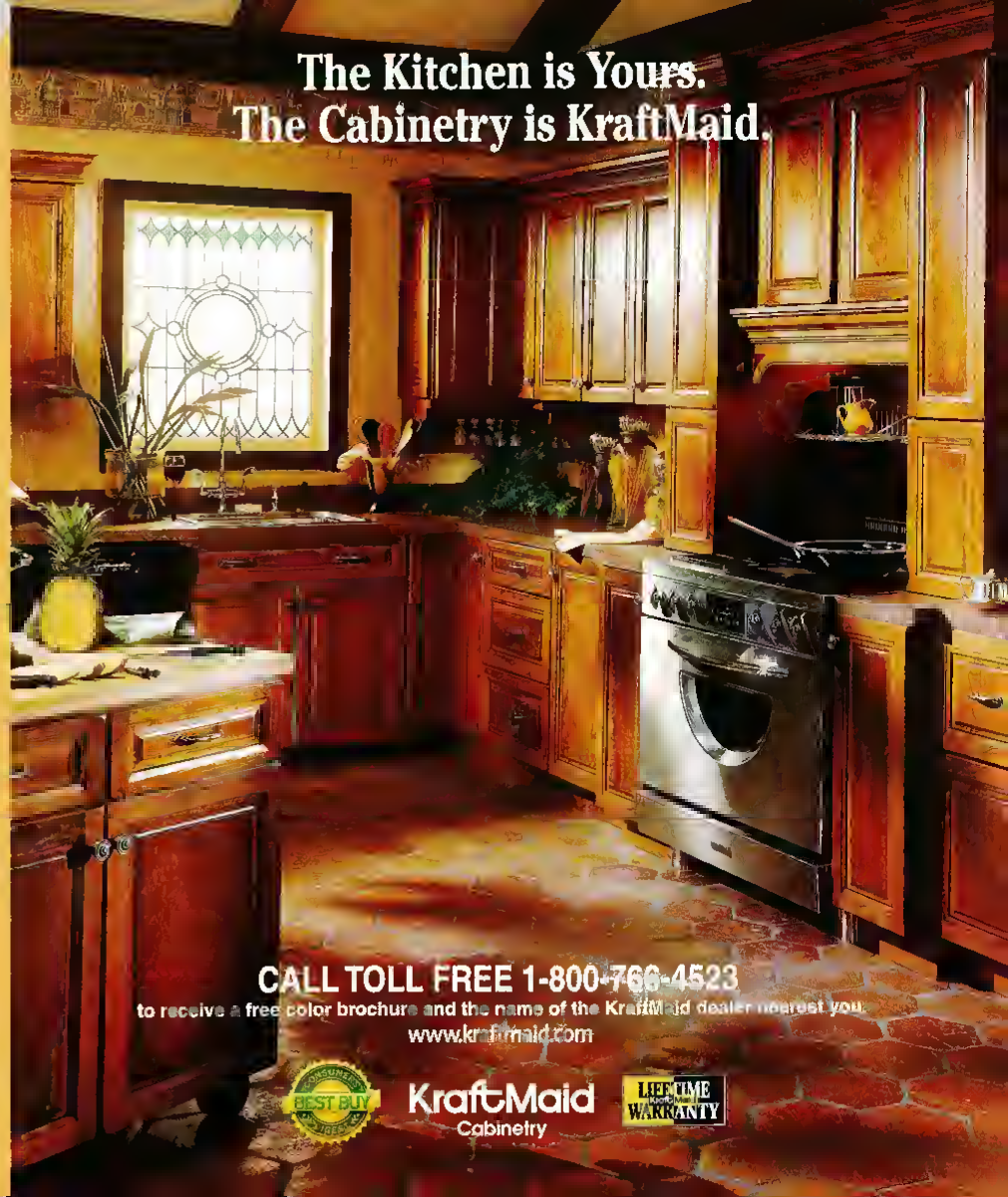
The full-featured, professionally installed systems, like the one that the Silvas will be using, can go well beyond the basics. These units often come with a complement of wired door/window connections and can be custom-equipped with a host of useful extras, such as personal alarms (portable "panic buttons" that summon emergency medical or police help), remote controls (which let you arm and disarm the system without entering a code manually), light timers (to simulate an occupied house), closed-circuit video cameras (which feed directly to the house television), plumbing monitors (to report on broken pipes or overflowing fixtures or flooding basements) and smoke, carbon monoxide, and fire detectors. The installation cost for a fancy system is typically between $600 and $2,000, depending on the size of the home, plus the $15 to $30 per month monitoring fee, which goes up as options are added.

Dick readily admits he's "the kind of guy who likes to leave the door open." So the *This Old House* crew knew that a security system with all the bells and whistles would not fit the Silvas' lifestyle. Theirs will have motion detectors and door sensors, and a monitor that goes off if the house temperature falls below 40 degrees.

But while the Silvas are keeping it simple in terms of deterring burglars, their security plans give top priority to fire safety. Having been burned badly once, their rebuilt house will have hardwired (not battery-operated) smoke and heat detectors that are connected to the monitoring service. When the detectors go off, the service alerts the fire department, which solves the problem the Silvas had of a fire igniting when they were not home. For more money, they can also get a wireless backup to send a radio signal to the monitoring station, in case electrical power or phone service is cut off. The security system will also be connected to the Silvas' whole-house sprinkler system, the best insurance of all against a fire. Sprinkler heads operate in response to heat, independent of smoke detectors, so sensors are placed on the system's high-pressure supply lines. The instant that water surges through these pipes, the monitoring station is automatically notified.

Looking around at the exposed joists and studs inside his new home, Dick is sanguine about the promise of his security-system-to-be. "It does make me feel better that somebody will be watching the house all the time," he says. ■

WHERE TO FIND IT – SEE DIRECTORY – PAGE 131



COUCHED IN TRADITION

In these eclectic, have-it-your-way days, there isn't one dominant trend in furniture styles, yet there is a single prevailing philosophy: comfort. "People are a lot more relaxed about how they want to live in their homes," says Washington, D.C., designer Mary Douglas Drysdale. "Feeling good is key."

It's that sense of ease—both psychic and physical—that makes a good sofa the foundation of any living room. But soothing doesn't necessarily mean squashy. The latest trend in sofa design is toward lighter frames, sleeker, cleaner, tighter upholstery, and fewer throw pillows (bolsters are, however, making a comeback). After years of being hidden under long skirts, legs are once again out in the open, becoming an important decorative element in their own right. "Skirted sofas will always be popular," says Drysdale, "but there's something especially seductive about a sofa that shows its ankles."

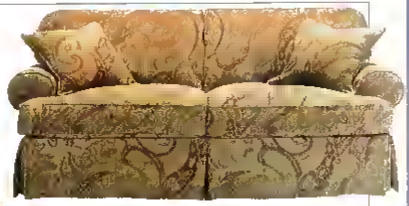
Fabric is getting more lush: Among the most popular coverings right now are chenilles, bouclés, velvets, and especially buttery soft leathers. Patterns, when they appear at all, are subtle. Under the upholstery, cushy materials—fluffy man-made fibers, feathers, and springs wrapped in down—make even the new slimmed-down designs easy to snuggle up to.

Today's furniture designers offer everything from reproduction camelbacks to clubby button-tufted Chesterfields, though often with a cleaned-up, contemporary spin. Retro looks that take their cue from the recent past, from Art Deco to Italian Modern, are particularly popular (expect to see more '70s style corduroy and chrome in the next year). But whatever the era, the feeling the new sofas convey is cozily familiar. "People are even putting their feet up and reading on the sofa again," says Drysdale. "I do."

BY LIZ SEYMOUR

With stylistic roots that go all the way back to Sheraton and Hepplewhite furniture, Maine Cottage's versatile "Jasper" sofa is at home in a traditional or contemporary setting. The short-skirted cotton slipcover shows a well-turned leg, and contrasting welts accentuate the sofa's graceful curves.

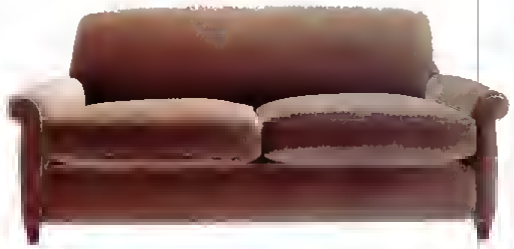
The classical restraint of late-18th-century French styling is interpreted in a handsomely scaled settee from Stickley. Bringing a French twist to Neoclassicism, the piece is simple enough to work in almost any setting.



Taking its design cues from overstuffed English country house sofas, "Matisse," from Bernhardt's New Vintages collection, is covered in chenille tapestry fabric. With loose back pillows and wide arms, this sofa is perfect for a conversation between two or a Sunday afternoon nap for one.

VINTAGE

Cherry-picking from the past, today's furniture makers have come up with a wide variety of historically based sofa designs that can pair with—or play counterpoint to—many different traditional architectural styles.



CHIC

ABOVE: The "Pravda" sofa from Mike takes flea-market style to a new level with a frame inspired by 1920s designs and covered in a soft, lustrous mohair/rayon blend. Seat cushions are plumped with natural down and feathers wrapped around a foam core. LEFT: Hickory Chair, inspired by an advertisement in a 1916 magazine, created a modern version of a classic Grand Rapids library sofa, complete with a solid mahogany frame, rolled arms, and ball feet. The frame is covered in leather and the cushions are mohair.

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LATE-CENTURY MODERN

ABOVE: *The two-cushioned sofa is a popular new seating style, as seen in the generously proportioned "Classic" from Coach. Its glove-soft leather upholstery—the style is available in seven different leather treatments—has been lightly distressed.* LEFT: *The "Sharon" couch from Mitchell Gold, shown here in acrylic velvet upholstery, is reminiscent of a 1960s design. The comfy down-filled cushions belie the sofa's linear geometry and brushed steel legs.*

The newest sofa designs look back no further than the recent past, combining modernist styles from the '30s to the '60s for a clean, uncluttered look that is both luxurious and versatile.

ABOVE: *The Moderne Collection sofa, an homage to 1930s Art Deco, was designed by Larry Laslo for John Widdicomb. Its mahogany base and chenille upholstery lend the simple design a quiet sophistication.* LEFT: *California designer Michael Vanderbyl took his inspiration from 1930s French Modernism—which itself drew on Neoclassical styling—to create this sleek, slender maple framed sofa from Baker. Cushions are stuffed with a blend of down and springy man-made fibers.*

into the wood

A SUPERBLY CRAFTED KITCHEN MIXES FURNITURE AND CABINETRY IN AN OPEN LAYOUT THAT COOKS AS GOOD AS IT LOOKS

PHOTOGRAPHS BY ANORE BARANOWSKI
PRODUCED BY O.J. CAREY

When Regina and Sean Dowling decided they were ready to remodel their 1950s-era kitchen—a cave-like room with low ceilings and a brown vinyl floor—"we did what everybody does," says Regina. "We bought a lot of magazines." But out of the whole stack, only one story really caught their attention: a feature on kitchens that showcased just the sort of simple lines and warm-hued natural woods the couple wanted for their 1880s New Canaan, Connecticut, Colonial. "Our house is truly humble," says Regina, a theology professor. "One of the challenges was to put in a kitchen that didn't violate its character. We wanted it to be homey, not pretentious."

Designer/builder Geoff Warner used light woods for the kitchen furniture to distinguish it from his deep-toned cabinets. The striking grain patterns in the curly maple dining table put on a show at every sitting. The chairs are maple, too, with half circle backs that Warner made by gluing together layers of wood, then cut into a curve using a band saw, router, and shaper.

Inspired by the magazine story, the Dowlings began phoning the cabinet companies it listed, but one after another told them they did business only with architects and designers, not home owners. By the time Regina called "Geoffrey D. Warner, Designer Craftsman," she was on the verge of giving up the search. "I assumed it was a made-up name and just another big company that wanted to sound like this fictive Yankee craftsman," she says. To her surprise and delight,

BY CYNTHIA SANZ

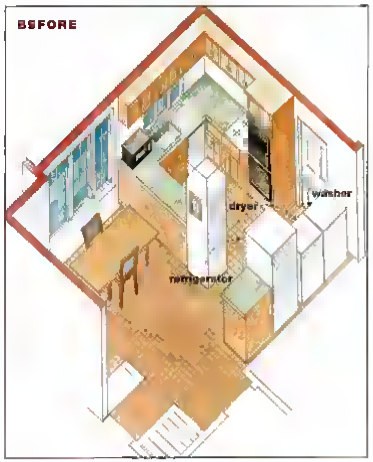
Geoff Warner's triumph of cherry, maple, slate, tile, and stainless steel shows how well natural and man-made materials can be combined without losing their distinctiveness. The hanging glass lampshades—the owners lucky find at an antique store—complement the green tile backsplash and lend a touch of period style.

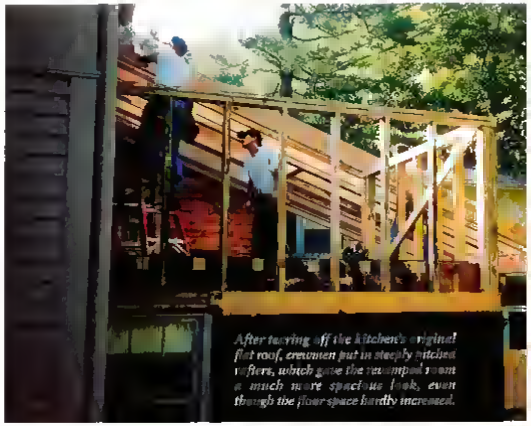
Geoff Warner answered the phone.

And he really was a Yankee craftsman. Over the next 13 months, Warner would design and build a beautiful, efficient kitchen in a signature style that shows the influence of the early 20th-century Arts and Crafts movement. It features extensive use of rich, solid woods and no veneers; simple lines with no fancy moldings; and exposed dovetail and mortise-and-tenon joinery. Along with built-in cabinets and a banquette, Warner crafted several freestanding pieces—a corner pantry, a rolltop desk, bookshelves, a breakfast table and chairs, and a couple of bar stools—in his Stonington, Maine, workshop. "Instead of having fitted cabinets all over the place, I like to emphasize open wall space," says Warner. "It makes a kitchen feel more like a room than a storage area."

In recent years, unfitted kitchens—which incorporate storage units and work surfaces—have become a popular alternative to those with wall-to-wall built-ins. Although they can be more expensive than designs that use standard base and wall cabinets, the looser, less formal style of the unfitted approach gives owners more ways to customize both form and function. "It lets people put a little variety in their kitchen," says David Beer, president of the Bethlehem, Pennsylvania–based YesterTec Design, which specializes in the look. "You can mix and match different colors, textures, and cabinetry styles to create a beautiful, eclectic room." That was what the Dowlings saw, and liked, when they met with Warner and visited kitchens he'd built in nearby Westchester County. "He had a way of not making everything so monotonous," says Sean.

But before the new kitchen could go in, the structure of the low-ceilinged room had to be reshaped. At Warner's suggestion, contractor Ross Tiefenthaler tore off the flat roof and put in one that was higher and more steeply pitched, starting at about 8 feet and rising to about 14 feet. "You could justify the project just in getting rid of that roof," says Sean, who had spent too many winter mornings up there shoveling off snow to prevent water damage. Besides adding needed headroom, pitching the roof also allowed the installation of two skylights that bathe the room in light. Another plus: The door from an upstairs hallway





After tearing off the kitchen's original flat roof, crewmen put in steeply pitched rafters, which gave the cramped room a much more spacious look, even though the floor space hardly increased.

PHOTO: REGINA DOWLING

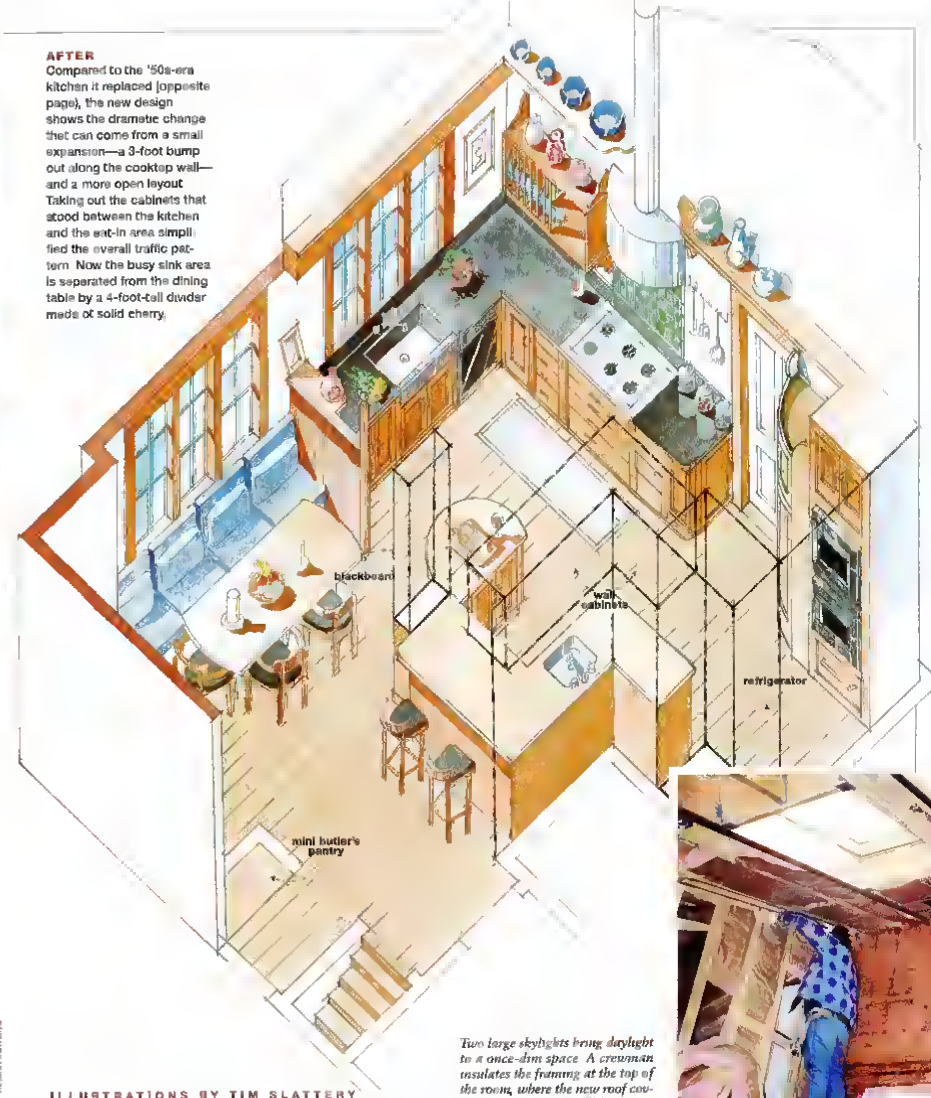
Seventy-Five Days Without a Kitchen

Regina Dowling feels uncomfortable talking about being kitchenless for 2½ months. "I spent two years in the Peace Corps without electricity," she says. "This was nothing." Perhaps that's because the Dowlings were prepared. They had contractor Ross Tiefenthaler move their refrigerator into the mudroom, which they also equipped with a microwave, an electric tea kettle, and a toaster.

During the renovation, they cooked a lot of fish (says Regina, "It doesn't dry out in the microwave!"), frozen vegetables, and frozen organic meals. "We didn't eat out a lot," says Sean. "I preferred coming home and heating up something over going out again." In fact, the hardest part had more to do with cleaning than cooking. "We were lucky to have a full bath nearby," says Regina. "Washing dishes in the bathtub kills your back. We packed away all but four plates and mugs, otherwise we would've had big piles of dirty dishes." But to Regina, the most important survival factor was the good relationship she and Sean had with Tiefenthaler and his crew. "If you like the workers, and you trust they're doing a good job, it's much easier to wait it out."

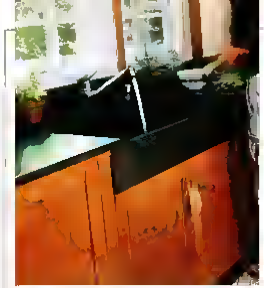
PHOTO: REGINA DOWLING

AFTER
Compared to the '50s-era kitchen it replaced (opposite page), the new design shows the dramatic change that can come from a small expansion—a 3-foot bump out along the cooktop wall—and a more open layout. Taking out the cabinets that stood between the kitchen and the eat-in area simplified the overall traffic pattern. Now the busy sink area is separated from the dining table by a 4-foot-tall divider made of solid cherry.



ILLUSTRATIONS BY TIM SLATTERY

Two large skylights bring daylight to a once-dim space. A crewman insulates the framing at the top of the room, where the new roof covers a platform that will become a balcony overlooking the kitchen.



Sinks of Stone

When Geoff Warner specified charcoal-black slate countertops for the Dowlings' kitchen, he knew what kind of sink would blend in perfectly: a slate one. That may sound exotic, but having one made is as simple as sending a fax to Maine.

In the middle of the Down East State, workmen at Sheldon Slate Products Co., Inc. make dozens of these sinks every year. "If you send us a drawing, we'll build it," says Roger Page, an employee there. The price for a standard size (about 33 x 22 inches) is $900.

A single-bowl sink starts out as five pieces of inch-thick slate—a base and four sides. Workers hone the base to create a slight depression that funnels water to the drain, and then the slabs are fitted together and drilled for screws (which don't show after the sink is installed). The final assembly is done with marine-grade adhesive, with the screws acting as clamps. The finished product weighs around 150 pounds, says Page, but it can be crated and shipped anywhere. —*Joe Carter*

that had once opened onto the roof now leads to a mini balcony overlooking the kitchen.

To find more workspace for the Dowlings—both avid cooks—Tiefenthaler made the room a little larger by bumping out the north wall about three feet, pushing into what had been a closet on the east side, and closing up an unused stairway to a basement boiler room. The clothes washer and dryer were also moved out of the kitchen and into an adjacent utility room. And by turning the room into a separate heating zone with its own thermostat, Tiefenthaler made the often-chilly space positively toasty. "Last winter we were *soooo* happy," says Regina.

With the room alterations under way, Warner and the Dowlings finalized the cabinet and furniture plan, finding ways to make it a kitchen for two, not one. "If we're entertaining," says Regina, "I can be cleaning dishes and Sean can be over in the prep area working on something else. We're never on top of each other." The room enlargement and the eventual layout put plenty of room between the work areas. "We're not trying to run a restaurant here," says Sean. "What does it matter if we walk a couple of extra feet? We like the way it works."

ABOVE. After building everything in his Stonington, Maine, workshop, Geoff Warner, above, trucked everything to the New Canaan job site and then literally moved in with the owners during a two-week installation. Left. A 6-foot-3 inch-tall slate blackboard solved the problem of covering a structural post that couldn't be moved.

Putting together the components was a bit trickier than in a typical kitchen, given the Dowlings' special requests and the unfitted nature of the room, but Warner's design met the challenge. Despite few built-in cabinets, there are a lot of places to put things away, thanks to the corner pantry, the oversize desk, and a mini-butler's pantry in the short passageway to the formal dining room. Regina, a frequent bread baker, wanted a 30-inch-high pastry counter to comfortably knead her dough. The baking station, with its nearly circular countertop, is now one of the most eye-catching features of the room.

Sean very much wanted an eat-in area. The long maple table and cushioned banquette Warner built remind him of his grandparents' home. "It was a nice, social place," he says. "People would gather there after dinner to play games." And the more-than-9-foot-long banquette is as practical as it is comfortable. The seats lift up to reveal lots of storage for "the waffle iron, mixer attach-

PHOTO: CENTER: HEIDI NA DOWLING

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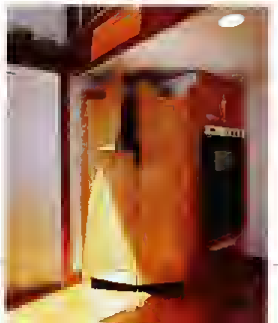
The keys to the success of this prep area include two unbroken runs of counter space, a small second sink, and proximity to the refrigerator. To preserve the openness of the glass-fronted cupboards, Warner put the same leaded glass on the ends.

ments, all the things we don't use that often," says Regina.

After solving the way the kitchen would work, Warner went about creating a roomful of fine, intricately detailed woodworking. His plan included the use of a variety of woods, cherry for the built-ins, spalted maple for the corner pantry, walnut for the desk, and maple for the breakfast table, chairs, bookcases, and bar stools. Amid the beautifully grained wood, tight joinery, and clean lines, details abound. Tiny, dark-stained walnut inserts dot everything from the cabinetry and chairs to the wall sconces; handmade maple door and drawer pulls contrast with the reddish-brown cherry; graceful brackets support open shelving. Some of Warner's inspiration comes from the designs of noted California architects Greene and Greene, who gained fame in the early 1900s for the extraordinary wood craftsmanship of their homes and furniture. "I like to mix the Arts and Crafts influence with my own ideas," says Warner.

One of his inspirations produced the kitchen's most unusual detail. As part of his plan to open up the space, Warner had wanted to remove a pillar that rises next to the prep counter. But Triefenthaler said it couldn't be moved because it contained a drainpipe from the second floor that had to stay where it was. Warner turned the problem into a plus. To cover the plumbing, he installed a 2-foot-wide, floor-to-ceiling slate blackboard, on which the Dowlings jot down shopping lists and important dates. "It's a little unusual, but anything creative should have a few surprises," says Warner.

The biggest surprise for the Dowlings, though, has been a major renovation that went smoothly and brought them the kitchen they'd long dreamt of. "We'll be here till we retire, and perhaps beyond," says Sean. "This is the kind of furniture that makes you think, 'I never thought I'd own anything this nice!'" ●



This spalted maple food pantry brings the traditional corner cabinet into the 21st century. Besides providing ample storage, it contributes to the kitchen's relaxed, informal look.

WHERE TO FIND IT – SEE DIRECTORY – PAGE 191

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wall smarts

Built-in shelves and storage cabinets turn plain-faced rooms into handsome, efficient spaces that remind us of the way houses used to be

Fitted with built-in shelves and cabinets, the fireplace wall in the Dream House family room will house everything from the TV and stereo to books

BY CURTIS RIST

ILLUSTRATION BY GAIL BISHOP

There are no moving vans pulling up just yet at Walter and Julie Cromwell's new house, now in the final stages of construction in Wilton, Connecticut. The house and grounds still teem with activity. A bulldozer carefully pushes topsoil up to the foundation. Inside, painters spray walls with primer while a tile setter plies his trade in one of the bathrooms. Yet even though much finish work remains, some of the furniture has already arrived. Gleaming white painted cabinets dot walls in both the dining room and the breakfast room. A TV/stereo cabinet fills a corner in the living room. Desk-height cabinets line the home office. In the family room at the other end of the house, bookshelves and another TV/stereo cabinet neatly surround a stone fireplace. But these early arrivals are different from the furniture that will be delivered on moving day. Each piece is built into the wall it occupies, becoming part of the house's very architecture.

The Cromwells' new home contains nearly 6,000 square feet of floor area, but what strikes visitors most is the sense of coziness and charming elegance it projects—qualities it owes in no small measure to built-ins. These tidy masterpieces of cabinetry inhabit cavities carved from beneath the main staircase, in dead space below windows, and recesses beside fireplaces. "Built-ins give a house an air of permanence and solidity in a way regular furniture can't," says Gary Brewer, the Dream House project architect. "They show thoughtful planning, and a certain pride in craftsmanship that is immediately evident when you step inside." And they are eminently practical. "Just about everything we'll need in the way of storage furniture is tucked into these walls," says Walter.

ABOVE: A built-in dining-room hutch will store china and silverware and provide a small serving counter—without taking up any floor space in the eight-sided room. RIGHT: A set of shelves and a bench in the great room will turn the area around the fireplace into a cozy book lover's retreat.

PHOTOS: JOHN KERNICK

Besides being functional and space-efficient, the Dream House's built-ins strike an emotional chord, because much of what we love about older homes can be traced to them. "They're a hallmark of a bygone era," says Brewer, who notes that their use in this country goes back to Colonial times, when settlers needed to replace freestanding furniture left behind in England. Built-ins remained popular until about the 1920s—houses influenced by the turn-of-the-century Arts and Crafts movement are particularly rich in them—but as the housing market boomed after World War II, builders in pursuit of contemporary style and construction economy increasingly turned their backs on them. "Built-ins really just disappeared," says David Devendorf, a cabinet designer now working on the Cromwells' pieces. "They demand nooks, and if you don't have any, or if your walls are only six inches thick (the standard these days), you won't have what you need to accomodate such cabinetry," says Brewer.

Fortunately, the Cromwells' house contains plenty of places to inset cabinets and shelves. Octagonal rooms and a footprint that makes three turns allowed the architects to create interesting nooks and niches, as well as dead areas that aren't part of any particular room. These voids—known by architects as *poche space*, from the French word for pocket—"would all just be wasted, so it's important to try to use them," says Mike Davis, who heads the installation crew. "After all, you pay taxes based on the square footage of your house—you might as well make the most of every last inch of it."

ABOVE: Equipped with "flipper" doors that slide back, this living-room cabinet will make an unobtrusive media center. Carpenter Richie Grome uses a pneumatic nailer to attach poplar molding to panels made of medium-density fiberboard. RIGHT: A green marble serving counter in the breakfast-room hutch adds a rich tone to a mostly white color scheme.

PHOTOS: JOHN KERNICK (LEFT); JOHN GRUEN (RIGHT)

Containing furniture within walls gives a room a more streamlined look, says Devendorf. Although the Cromwells' house is big, it has 21 rooms. The living room has three walls filled with windows. "The seating needs to be placed in the middle of the room," notes Devendorf. "If you then put a storage piece, like a hutch, against a wall, you'd really be encroaching on the living area and clogging circulation."

Long a fan of built-ins, Devendorf has spent much of his career ferreting out space for them in houses under renovation. Where there have been additions to houses, he frequently finds awkward areas between the old and new sections that can be exploited. When heating systems are replaced, he can sometimes squeeze shelves and cabinets into the wall space that contained the old hot-air ducts. "It's like a treasure hunt," he says of his search. "But it's worth the effort because built-ins can turn a plain house into a jewel." ■

WHERE TO BUILD A BUILT-IN

For any house that has few or none of the Dream House's nooks and niches, a little ingenuity can go a long way in creating places to build in cabinets and shelves. Wilton, Connecticut, cabinet designer David Devendorf recommends making bookshelves at least 10 inches deep and TV cabinets and media centers from 24 to 28 inches deep, depending on the size of the equipment. But, he adds, "the beauty of built-ins is that you can do something with almost any amount of space you have."

His suggestions for where to find room.

- **Make built-ins look like original equipment by covering an entire wall with them. "The fireplace wall is a natural area for this," he says.**
- **Install cabinets in the corners of a room to introduce traditional style as well as handy storage.**
- **Put built-in shelving over the top and up both sides of a window to create an inset for a bench under the sill.**
- **Take advantage of top-floor kneewalls, which are commonly found in Cape Cods, saltbox Colonials, and other 1½-story houses. Built-in shelves, doors, or drawers will fit into the space between the wall and the eave.**
- **Develop the space under stairways that aren't stacked over other stairs.**

WHERE TO FIND IT ▸ SEE DIRECTORY ▸ PAGE 193

To create a decorating scheme for the Dream House, interior designer Kerry Sheridan first makes a sketch of each room, then chooses the fabrics for upholstery and draperies by arranging sample swatches on separate foam boards. "It's like putting together the pieces of a puzzle," she says of the months-long process.

PHOTO: JOHN KERNICK

from house to home

A soup-to-nuts decorating plan turns empty rooms into cozy living spaces

For most of the houses she works on, interior designer Kerry Sheridan faces an enormous challenge. "I'm usually hired to help turn a bland box into something interesting," she says—which often means creating a splashy decor to cover up a multitude of shortcomings. But in choosing the furniture, carpets, and fabrics for the *TOH* Dream House, Sheridan and the Cromwells agreed that it was important to keep the interior architecture in full view. "I didn't want to cover up anything at all," says Sheridan, gesturing toward the elaborate trim around the living room windows and the inlaid walnut border in the floors. "I wanted to keep everything calm and serene so that the house would be the star."

Julie and Walter Cromwell welcomed her low-key approach. "We thought things should be casual but beautiful," says Julie, and Walter wanted a look that was "beachy, like the house belonged on Nantucket." Over six months of weekly meetings with the Cromwells, Sheridan translated those wishes into a decorating scheme. She began by choosing neutral colors for the main rooms—sand for the living room, and sea grass, a pale green, for the dining room, both of which will carry through the rest of the first floor. She then selected the furniture and the drapery fabrics, followed by the carpets and wall color, all of which contained shades of the two main hues. With the swatches she collected, she made sample boards for every room, and slowly, a plan for the whole house emerged.

Since the house is a shingle-style design—itself a potpourri of styles—Sheridan decided to avoid being a slave to a single period. Instead, she'll furnish the house with a mix of pieces ranging from Victorian to contemporary. Her eclectic approach also reflects the Cromwells' desire not to be tied to any one look. "Here's a couple still in their 30s, and I didn't want them to wake up one morning having Queen Anne furnishings," says Sheridan. "I worked in a certain amount of fun and whimsy."

Among the more playful elements are sage green chairs in the main foyer with a spider-web design carved into the backs, breakfast-room chairs upholstered in a fabric with a feather-and-egg design, and sheer white Roman shades embroidered with white honeybees for the breakfast room windows. "I like to fill rooms with interesting things, so that there's always something wonderful to look at," says Sheridan.

Perhaps her wittiest idea will hang above the fireplace in the living room. The fabric for the two sofas flanking the hearth exactly matches the coats of the Cromwells' two golden retrievers. "We're having an oil painting of the dogs done to hang in that spot," says Sheridan, with a laugh. "It's just the sort of fun we're looking for; who needs a stuffy old hunt scene?"

Decorating a house can be taxing, says Dream House interior designer Kerry Sheridan (top right), "but this one was easy. It's so beautiful, it would look good empty." Working through the house, she created sketches for "rooms you just can't wait to sit in"—including Julie Cromwell's upstairs study, right. Below, this "lady's chair," part of a his-and-her set, will soon be making someone quite comfortable in the Dream House living room.

PHOTO: JOHN KERNICK (TOP); OTTOMAN COURTESY OF HANNIA FURNITURE

NEXT ISSUE: BATHROOMS BUILT FOR TWO

Two of the Dream House's four bathrooms—the master and one that sits between two bedrooms—are shared, but while the former epitomizes grand luxury, the latter exhibits smart space efficiency. In the November issue, you'll find out how and why these rooms work as well as they do. (It's all in the layout.)

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tiny houses

PETITE BUILDINGS ADD WHIMSY AND PURPOSE TO A PROPERTY

Some people call them *dependencies*. Others prefer the more prosaic *outbuildings*. But neither word does justice to the independent spirit and architectural self-sufficiency of these small buildings, which sit squarely within the American tradition. In the 18th century, the grounds surrounding a grand American house were likely to be dotted with a dairy, an icehouse, or a chicken coop (as well as, in the South, quarters for slaves). Southerners, especially, were given to putting up outbuildings. "They have a queer way of building one thing after another, the great point being to have a separate shed or out-house for every purpose," noted Union officer Theodore Lyman about the Rebel planter class. Dependencies clustered around the main house like "a litter of pigs," said architect Benjamin H. Latrobe.

Probably as soon as there were "big houses," there were little ones, says Don Swofford, an architect in Charlottesville, Virginia, who specializes in historic preservation. Buildings dedicated to domestic functions included spring- and cheese-houses, laundries, and privies, each with a distinctive shape. The "summer" kitchen, for example, was often a 1½-story building with a central open hearth. Cooking facilities would be on one side and a laundry on the other.

Starting in about 1840, domestic chores moved into the main house, driven by the rapidly developing technology of stoves, plumbing, and food storage. By the 1860s, architects were commonly designing residences with L-shaped kitchens off the back of the house (where smoke and fire could, presumably, be contained). By the early 20th century, other than tin sheds, barns, and garages, outbuildings pretty much disappeared from the landscape.

If outbuildings are no longer necessary in utilitarian terms, they now serve a higher purpose. Take the 1803 Pennsylvania summer kitchen that creative marketing director Ira Howard Levy had moved to his property in Salisbury, Connecticut. "The land had history, but it was history we could never see," says Levy. "Placing the kitchen in the meadow was a way to reconnect the landscape to that legacy."

These sanctums also connect people to their muse. With her carpenter husband, Lars, architectural designer Annette Lindbergh has created a series of small-scale gems, including a one-room cabin in the woods (recalling America's most famous small building, Thoreau's house on Walden Pond). "With these projects, I feel like I'm getting back to what I did as a kid—creating private hideaways in nature," says Annette, who spent her childhood on Bainbridge Island, Washington. "There's something magical about a little house of your own."

BOATHOUSE

When [illegible] this boathouse on Lake Ariel in northeastern Pennsylvania, the owner considered tile, wood to cover the low-level driving pilings 8 feet into the water. He wanted it to look like [illegible] boathouses on the lake have washed away, this one has stood up to hell and high water since 1934. The son's [illegible] vintage wooden Chris-Craft, a kayak, and a canoe are stored below. With dining table, TV, and relaxing [illegible] of the lake, the upstairs [illegible] as a family room, before the days of cable it was the only [illegible] on the property with television reception.

Dead ash trees standing on the property were
cut down and their screwed together to create
the columns and railings. Smaller
branches make up the balustrade,
arranged to look like an abstract
tree. Although ash is a hardwood,
resistant and debarking, the
builder dipped the columns'
ends in water sealer for
extra protection.
WRITER'S RETREAT
Annette Lindbergh designed this cabin—modeled after illustrations in Scandinavian fairy-tale books—in Westchester County, New York, for a screenwriter to use as his office. To maximize space in the 12 by 12-foot structure, Lindbergh added a loft (with a rolling library ladder), used for impromptu naps and children's sleep-outs. Rather than put up drywall, which is susceptible to mildew, Lindbergh paneled the walls with pine planks. To have minimal impact on the site and yet protect the building from ground moisture, she put in concrete footings and set the structure on pressure-treated 6-by-6 piers, rather than a poured foundation

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PUTTING IT TOGETHER

After this summer kitchen was moved, it was reassembled atop a new concrete foundation faced with brick. The framing, windows, and clapboards are 99 percent original. Because the door was missing, Levy found another one of the period and fit it to the kitchen.

SUMMER KITCHEN

When a friend told Ira Howard Levy about this 1803 summer kitchen (the name is a misnomer since they were used year round) in Pennsylvania's Lehigh Valley, it was a decrepit shell. Levy had it disassembled, trucked to his Connecticut property, and put back together, paying careful attention to historical detail. For the interim, Levy consulted the archives at Historic Williamsburg on furniture of the period. The original builders of the kitchen recycled old Dutch-style bricks, manufactured in Manhattan when it was still New Amsterdam, for the open hearth. The bricks bear the tracks of turkeys and a cat that must have wandered across the moist clay before it was fired. Levy occasionally cooks simple meals in the fireplace for intimate dinners with friends around the table.

PHOTO BEFORE, IRA HOWARD LEVY

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PUTTING IT TOGETHER

The owner made the studio's pine Carpenter Gothic gingerbread and cedar finials with a jigsaw and router, then screwed them to the soffit and peak. The fleur-de-lis design comes from a 19th-century pattern book

PHOTO STUDIO

One of the first projects photographer Matthew Benson undertook after moving to an old farm in Newburgh, New York, was creating a studio from an 1860s stable (two former tenants, "Jack" and "Tommy," he nearby beneath myrtle-covered graves). "My work is not separated from my life," says Benson, who lives on the same property with his wife, Heidi, in an old carriage house they've been restoring since 1994. Almost every element of the existing board-and-batten building has been reused or adapted. Benson turned the old doors into shutters by cutting them in half and hanging them with strap hinges, then installed salvaged French doors in their place. He added the peaked northern window to provide light for photo shoots. The interior paneling is the original 1-inch tongue-and-groove headboard. Benson removed and numbered it, put in insulation, then reinstalled the strips. He added the loft, turning the original wrought-iron stall dividers into railings. When he finished building the green cabinet, he 'beat the heck out of it' to give it an aged look.

WHERE TO FIND IT — SEE DIRECTORY → PAGE 131

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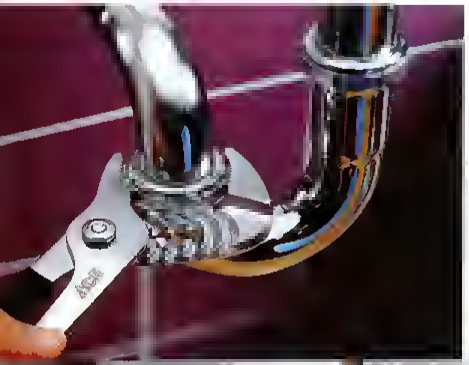

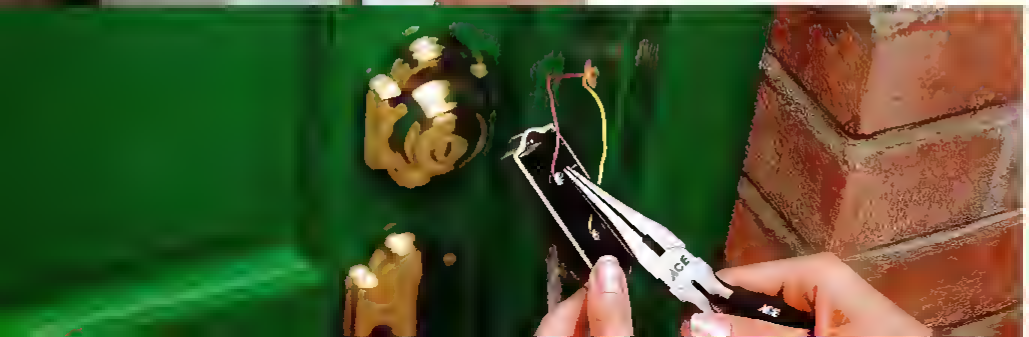

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DETACH HERE

LIGHT BULBS

THE POSTER

For the old-house restorer bent on authenticity, these replicas of Thomas Edison's original designs have long, looped carbon filaments and the curly-tipped bulb formed by traditional glass blowing.

For thousands of years, mankind's lighting ingenuity was embodied in the dim glow of a candle, lantern, or torch. But in the 1840s, change came quickly. Gaslights brought a hissing glow that would remain popular until the turn of the century. And in the mid-1800s, electricity showed promise, as experiments in arc lighting created illumination so intense only the sun could surpass it. By 1878, tall streetlamps had flooded several Paris boulevards with light. Yet electricity remained difficult to generate and maddeningly uncontrollable. Then Thomas Edison found a way to usher day into night, and forever changed the way we see.

When Edison looked back over his long string of inventions, the lightbulb seemed "the hardest one of all." Yet between 1878 and 1879, he mastered both ends of the electric lighting problem, the making of a blown-glass, carbon-filament lamp, and the electrical system needed to power it. His subsequent light and power innovations, recorded in 389 patents, gave us everything from carbonized bamboo filaments to the threaded base that lightbulbs still screw into—an operation that has inspired a thousand-and-one jokes.

Edison's first real success burned brightly for 13½ hours. Today's incandescents last for hundreds, and the all-but-immortal fluorescents can cast their light for thousands. Lightbulbs have diversified into hundreds of shapes, sizes, and applications. They've become far more energy-efficient than Edison's original, which converted only about 10 percent of the current it consumed into light. Future models will display even greater efficiency and longevity, contain fully recyclable components, and cast a fuller-spectrum (some say healthier) light, all of which would probably make Edison smile.

BY PETER JENSEN PHOTOGRAPHS BY BRUCE WELLER

THE FLUORESCENT INVESTMENT

Get acquainted with the compact fluorescent lamp, CFL for short. It wants to be your next lightbulb, and it has a lot to say for itself. Shrunk down from the long, fat tubes that buzz overhead in offices and grocery stores, CFLs use about one-fourth the power to produce the same amount of light as incandescents, among other advantages.

Since the first sophisticated CFLs became widely available in the early '80s, they've had to work hard to beat fluorescents' bad rap. Today they come in many sizes, shapes, and lumen ratings (the amount of light they give off). And they are easy to use because they screw into incandescent sockets. Best of all, CFLs now offer better color balance than incandescents. Still, the largest hurdle in gaining consumer acceptance has been price. CFLs cost at least 10 times more than incandescent bulbs. But then, a CFL lasts 10 to 20 times longer than an incandescent bulb. Combine that with its energy-efficiency, and you have a bulb that can save as much as $40 over a standard incandescent. Multiply 40 bucks times the number of sockets in all your table lamps, torcheres, and ceiling fixtures, and an investment in CFLs will look like a pretty wise move.

DON'T TOSS THOSE TUBES

Nothing lasts forever, even a long-life CFL. But when one fails to answer the flip of a switch, don't put it in the trash bin. All fluorescent lamps contain a speck of mercury that should be recycled properly. So instead of trashing your old tubes, take them to the same recycling center where you dispose of old paint and other hazardous wastes.

INCANDESCENT VS. FLUORESCENT (POWER, LIGHT, LIFE)

60 watts 840 lumens 1,000 hours	15 watts 925 lumens 10,000 hours
75 watts 1,170 lumens 750 hours	20 watts 1,200 lumens 10,000 hours
100 watts 1,690 lumens 750 hours	30 watts 1,850 lumens 10,000 hours

THREE WAYS TO SEE THE LIGHT

INCANDESCENT

Edison's invention first appeared in 1879 but, even after many refinements, the basic technology remains much the same. Electricity passes through a tungsten filament inside a sealed glass bulb. The tungsten resists the electrical current, which causes the filament to heat up and glow, or "incandesce." Over time, it gets thinner and thinner until it finally breaks. Incandescent lamps produce a "warm" light complimentary to skin tones. However, 81 percent of the energy they consume turns into heat, not light, which gives these lamps the lowest lumens-per-watt ratio.

HALOGEN

This variation on standard incandescent technology is a little more energy-efficient than its predecessor. Introduced in the late 1950s, the sealed bulb contains halogen gas and a tightly coiled tungsten filament. During use, halogen molecules combine with evaporating tungsten. This process redeposits tungsten on the filament and helps prolong the lamp's life. The light output is whiter than incandescent light and makes colors appear brighter and more intense. Halogens were first available for residential use in the form of snap-in bulbs for low-voltage fixtures, standard screw-in models are now available.

FLUORESCENT

Invented in the mid-1930s, a fluorescent lamp produces light when electricity arcs between electrodes at both ends of a glass tube filled with low-pressure mercury vapor and other gases. The heat generated by the arc vaporizes the mercury inside the lamp. Electrons flowing between the electrodes collide with vaporized mercury atoms, causing the mercury to release ultraviolet energy. A phosphor coating inside the tube absorbs the UV energy, which causes the coating to "fluoresce" and emit visible light. Most versions are not dimmable, but some of the new compact fluorescent lamps will work on household dimmer switches. Improved phosphor technology provides excellent color rendition; the output of a "warm white" fluorescent can be indistinguishable from that of an incandescent lamp.

WHERE TO FIND IT – SEE DIRECTORY – PAGE 131

DETACH HERE

ACE Hardware AGE IS THE PLACE WITH THE HELPFUL HARDWARE FOLKS

(F L U O R E S C E N T)

Globe-shaped fluorescents can replace the identical incandescent lamps that often surround bathroom mirrors.
The yellow casing filters out the bug-attracting blue light that other bulbs give off, making this one great for outdoor torches.
This dimmable fluorescent [illegible] is available in [illegible] an ordinary [illegible]
This fluorescent is one of the first that can be used with a standard dimmer switch
It looks like modern sculpture, but the tubes on this lamp are twisted to put off a slightly more even light than a standard compact fluorescent lamp (CFL).
This compact fluorescent duplicates the look of the incandescent bulb it replaces, but consumes only one-fourth the electricity

(H A L O G E N)
(I N C A N D E S C E N T)
This Old House MAGAZINE
This year, the Times Square New Year's ball will drop with renewed sparkle, thanks to the light cast by 9,940 of these faceted bulbs.
The curves of a flame-shaped post lamp project a brilliant but low-wattage glimmer
Encased in a hard glass outer shell, this halogen can be used in exposed torchères.
A top-mounted bulb is half coated in chrome to reflect light and reduce glare.
The coating and shape of this bulb directs more light out the top, making it great for both track and recessed lighting.

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The right advice can help keep small projects, well, small

ACE

www.acehardware.com

DIRECTORY

CLASSIC, PAGE 13 ... PAGE 136

This Old House CLASSICS 1995

Skip to M'Loo

The two Salem bathrooms get top billing

BY JORDAN REED

Steady as she goes: Cameraman Joel Cohlenz captures Tom Silva hard at work on the Salem house roof

Week 3 (October 2–3)

At the house: carpenter Norm Abram and contractor Tom Silva expound on the benefits of pump staging, then set one up. Host Steve Thomas recollects helping Norm install some mouth blown panes into a recently repaired sash, then descends into the basement with *TOH*'s plumbing and heating expert Richard Trethewey to see what's what. An additional water heater is a must, and a new furnace would be great, if financially feasible. Outside, Steve climbs up on the scaffolding, where Norm gives him some bad news: The original siding is shot above the second floor windows.

Watch and learn: How nail repairs can destroy clapboard siding.

Resources: Architect: Ann Beha Associates, Boston, MA, 617-338-3000. Aluminum staging: Lynn Ladder and Scaffolding Co., Inc., Lynn, MA, 781-598-6010. Painting contractor: Michael McManus, Salem, MA, 978-744-5108. Restoration glass: S. A. Bendheim Co., Inc., Passaic, NJ, 800-221-7379.

Week 4 (October 9–10)

With Steve's help, Richard excises the fixtures from what will be the children's bathroom. Steve's labor continues as he and Norm tear down the plaster walls in the future master bath. On the roof, Tom and mason Lanny Bellveau install crickets and counter flashing. Steve recalls his rendezvous with painting contractor Michael McManus, who shows him the cleaning muscle of a power washer. Later, Steve walks in on architecture professor Jeffrey Stein, whose students are measuring the house to create floor plans. Steve runs his "porte cochere" parking solution past architect Pam Hawkes and persuades her to draw up the plans. Then it's back to the master bath, where Norm and Tom discover the floor needs work if it's to support a heavy tub.

Watch and learn: Removing slate roofing.

Resources: Pipe scaffolding: Lynn Ladder and Scaffolding Co., Inc. (see Week 3). Mason: Lanny's Masonry Contracting, Stow, MA, 978-897-6256. Architecture program: Wentworth Institute of Technology, Department of Architecture, Boston, MA, 617-989-4452. Architect: Ann Beha Associates (see Week 3).

When the walls come tumbling down, Steve Thomas digs in to the plaster in the master bath

Week 5 (October 16–17)

Tom guides Steve through the two bathrooms, where the floor framing has been stunted. Steve and Richard have the pleasure of lugging a 325-lb. cast iron tub up to the kids' bathroom, then Richard and plumber Charlie Cashin show off the newly designed piping network. Steve eyes restoration painter John Dee as he strips countless layers of paint off the front portico, while Norm and wood restorer John Stahl use a Dutch method to repair an ailing window joist. Ann Beha and home owner Deborah Gunee go over paint color choices, which must be approved by the Historic Commission. Then Deborah gives Steve the 411 on her decision: classic blue with white trim and black shutters.

Watch and learn: Sealing a window joist.

Resources: Plumbing supplies: Standard of Lynn, Lynn, MA, 781-592-1200. Plumbing fixtures: Kohler Co., 800-4-KOHLER. Portico restorer: John W. Dee Painting and Decorating, Concord, MA, 978-369-8897, www.johndeepainting.com. Paint stripping gel: Nuteo; c/o Washburn Associates, West Hartford, CT, 800-437-1282. Miscellaneous painting supplies: Waters & Brown Inc., Salem, MA, 978-744-1007. Wood and window repair system: Wm. Zinsser & Co., 800-665-9919. John Stahl, Advanced Repair Technology, Jersey City, NJ, 201-659-6754. Restoration glass: S. A. Bendheim Co., Inc. (see Week 3). Architect: Ann Beha Associates (see Week 3).

Week 6 (October 23–24)

Work on the bathrooms continues as Tom, with Norm's assistance, blows insulation into a master bath wall. Steve's on the house with roofing contractor James Shea, who recommends substituting costly slate repair with asphalt shingles on the hidden side of the roof—once again, however, they'll need Commission approval. Here's Steve *und* Rich travel to Frankfurt, Germany, for the International Trade Fair of Plumbing, Heating and AC, where they're privy to the latest in boiler-burner-radiator and bathroom style and technology. Back at the ranch, Steve helps Norm put up "green board" (moisture-resistant drywall) in—where else—the bathroom.

Watch and learn: Taping and mudding drywall joints.

Resources: Bathtub protector: Protective Products International Inc., Wauconda, IL, 800-631-1360. Electrician: Cranney Electric Co., Inc., 978-750-6900. Roofer: Professional Roofing Contractors, Inc., 978-744-6886. Wallboard: Gypsum, supplied by Dana Wallboard, Tyngsboro, MA, 978-649-4000. Quick-setting joint compound: Sandable 90, by Georgia Pacific, 800-284-5347.

Week 7 (October 30–31)

Steve's on the job with Michael McManus, who explains the local restrictions on stripping and disposing of lead paint. In the kids' bath, Steve and Norm install tile around the tub; then Steve revisits the finished Acton project, where he gets the VIP tour from the Maitland family. Back in Salem, Steve and Deborah outline Pam Hawkes's carriageway parking solution, which the neighbors have okayed. Next up for approval: the mighty Historic Commission.

Watch and learn. Installing bathroom tile.

Resources: Scaffolding: Lynn Ladder & Scaffolding (see Week 3) and Alum-A-Pole Corp., Scranton, PA, 570-969-2299. Portable tile saw: Makita Corp. of America, 800-462-5482. Decorative tiles: Country Floors, Los Angeles, CA, 310-657-0510. The tiles themselves are 6x6

Joel gives viewers a head-on shot of the portico-in-progress as Steve and painter John Dee look on.

MXSWHF (sailboat). Radiant heating panels at Maitlands Radiant Technology, Bellport, NY, 516-286-0900.

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WHIQ, Thu. 8:30 p.m., Sat. 8 p.m.

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MOUNT CHEAHA
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ANCHORAGE
KBKM M.-w. 6 p.m., Thu. 8:30 p.m., Sat. 6:30 a.m.
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DOROTHY
KUAC, Fri. 1 p.m., Sat. 8 a.m.
● KATN, Sun. 8 p.m.

JUNEAU
KTOO, Fri. 1 p.m., Sat. 8 a.m.
● KJUD, Sun. 3 p.m.

ARIZONA

ANGLER
KAET, Thu. 2 p.m. and 7:30 p.m., Sat. 10 a.m. and 6 p.m.

FLAGSTAFF
● AFT Sat 8 a.m. and 12:30 p.m.

JOANSBORO
KTEI, Sat. 6 a.m. and 12:30 p.m.

LITTLE ROCK
KETS, Sat. 8 a.m. and 12:30 p.m.
● KTHV Sun. 10:30 a.m.

MOUNTAIN VIEW
KEMV Sat 9 a.m. and 12:30 p.m.

CALIFORNIA

BAKERSFIELD
● KUVI, Tues. 4:30 p.m., Sat. 7 a.m.

CHICO
● KHCR, Sun. 3 p.m.

FRESNO
KLET Mon. 7:30 p.m.
● KAER Sun. 8 p.m.

FRESNO
● KFSN, Fri. 6 a.m.
KVPT Sat. 9:30 a.m., Sun. 8 p.m.

HUNTINGTON BEACH
KOCE, Sat. 8:30 p.m., Tues. 8 p.m.

LOS ANGELES
KCET Sat. 6:30 p.m.
● KABC Sun. 8 a.m.

MONTEREY/SALINAS
● KCBA Sun. 8:30 a.m.

PALM SPRINGS
● KPSP Sun. 8 a.m.

SACRAMENTO
KVIE, Thu. 8 p.m., Sat. 8:30 a.m.

SAN BERNARDINO
KVCR, Mon. 4:30 p.m.

SAN DIEGO
KPBS, Sat. 11 a.m. and 8 p.m.
● KGTV Sun. 11:30 a.m.

SAN FRANCISCO
KQED Sat 5 p.m.
● KPIX, Sun. 1 a.m.

SAN JOSE
KTEH Sat. 8 p.m., Sun. 8:30 p.m.

SAN MATEO
KCSM, Thurs. 6:30 p.m., Sun. 10 a.m.

SANTA BARBARA
● KSBY, Sun. 8 a.m.

COLORADO

BOULDER
KBDI, Wed. 1:30 a.m. and Sat 5:30 p.m., Sat 5:30 p.m., Sun. 8 p.m.

COLORADO SPRINGS
● KKDO, Sun 11:30 a.m.

DENVER
KMAS, Sat. 2 p.m., Sun. 8:30 p.m.
● KCNC, Sun. 1 a.m.

GRAND JUNCTION
● KJCT Sat. 1 p.m

PUEBLO
KTSC, Thu. 7:30 p.m., Sat. 2:30 p.m.

HARTFORD CITY

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● EDW, Thu. 11:30 p.m., Fri. noon, Sat. 8 p.m., Sun. 10:30 a.m.

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LIMERICK
KTOO, Fri. 1 p.m., Sat. 8 a.m.
● KJUD, Sun. 3 p.m.

ARIZONA

ANGLER
KAET, Thu. 2 p.m. and 7:30 p.m., Sat. 10 a.m. and 6 p.m.

FLAGSTAFF
● AFT Sat 8 a.m. and 12:30 p.m.

JOANSBORO
KTEI, Sat. 6 a.m. and 12:30 p.m.

LITTLE ROCK
KETS, Sat. 8 a.m. and 12:30 p.m.
● KTHV Sun. 10:30 a.m.

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KEMV Sat 9 a.m. and 12:30 p.m.

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● KUVI, Tues. 4:30 p.m., Sat. 7 a.m.

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● KHCR, Sun. 3 p.m.

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KLET Mon. 7:30 p.m.
● KAER Sun. 8 p.m.

FRESNO
● KFSN, Fri. 6 a.m.
KVPT Sat. 9:30 a.m., Sun. 8 p.m.

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KCET Sat. 6:30 p.m.
● KABC Sun. 8 a.m.

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PALM SPRINGS
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KVIE, Thu. 8 p.m., Sat. 8:30 a.m.

SAN BERNARDINO
KVCR, Mon. 4:30 p.m.

SAN DIEGO
KPBS, Sat. 11 a.m. and 8 p.m.
● KGTV Sun. 11:30 a.m.

SAN FRANCISCO
KQED Sat 5 p.m.
● KPIX, Sun. 1 a.m.

SAN JOSE
KTEH Sat. 8 p.m., Sun. 8:30 p.m.

SAN MATEO
KCSM, Thurs. 6:30 p.m., Sun. 10 a.m.

SANTA BARBARA
● KSBY, Sun. 8 a.m.

COLORADO

BOULDER
BHM, Wed. 1:30 a.m. and Sat 5:30 p.m., Sat 5:30 p.m., Sun. 8 p.m.

COLORADO SPRINGS
● KKDO, Sun 11:30 a.m.

DENVER
KMAS, Sat. 2 p.m., Sun. 8:30 p.m.
● KCNC, Sun. 1 a.m.

GRAND JUNCTION
● KJCT Sat. 1 p.m

PUEBLO
KTSC, Thu. 7:30 p.m., Sat. 2:30 p.m.

HARTFORD CITY

FAIRFIELD
● EDW, Thu. 11:30 p.m., Fri. noon, Sat. 8 p.m., Sun. 10:30 a.m.

HARTFORD
WEDH, Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m., Sun. 10:30 a.m.

FARMINGTON

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KETC Sat. 8 a.m. and 12:30 p.m.

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● GCU Sat. 12 p.m., 11:30 p.m. Sat. 1:30 p.m., Sun. 8 p.m.

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WJCT, Sat. noon

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WLRN, Sun. 10 a.m.
WPBT Sat. noon
● WHEL, Sat. 6:30 a.m.

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● KFSN, Fri. 6 a.m.
KVPT Sat. 9:30 a.m., Sun. 8 p.m.

SARASOTA
● WWSB, Sun. 11:30 a.m.

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WFSU, Sat. 1:30 p.m. and 8 p.m.

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OCCHEE
WDCO, Sat. 6:30 p.m., Sun. 11 a.m.

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WSP Sat. 8:30 p.m., Sun. 11 a.m.

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WACS, Sun. 9:30 p.m., Sat. 11 a.m.

VALDOSTA
● WMAZ, Sat. 1 p.m.

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WABW, Sun. 8:30 p.m., Sat. 11 a.m.

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WVAN Sat 5:30 p.m., Sat. 11 a.m.
● WTOC, Sat. 2 a.m.

MORRISTOWN
WAGA, Sat. 2:30 p.m., Sun. 11 a.m.

WHOMS
WCBS, Sat. 9:30 p.m., Sun. 11 a.m.

HAWAII

HONOLULU
KHET Sat. 8:30 a.m.
● KMNL, Sat. 6:30 p.m.

WAILUKU
KMEB, Sat. 7:30 a.m.

IDAHO

BOISE
KAID Sun. 6:30 p.m.
● KTVB Sun. 6:30 a.m.

COEUR D'ALENE
KCDT Sun. 3:30 p.m.

MOSCOW
KUID, Sun. 1:30 p.m.

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KISU Sun. 8:30 p.m.

TWIN FALLS
KIPT Sun. 8:30 p.m.

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WSIU, Thu. 8 p.m., Fri. 10:30 p.m. Sat. 12:30 p.m.

CHAMPAIGN/URBANA
● WCIU, Fri 1:30 a.m.
WILL, Thu. 8:30 p.m., Sun. 3:30 p.m.

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WEIU, Fri 7 p.m.

CHICAGO
WTTW, Tue. 8:30 p.m., Thu. 1:30 a.m.
● WFLD, Sun. 1:30 a.m.

JACKSONVILLE
WSEC, Thu. 10 p.m., Sun. 1:30 p.m.

MACOMB
WMEC, Thu. 10 p.m., Sun. 1:30 p.m.

PEORIA
WTVP Thu. 9 p.m., Sat. 5:30 p.m.

QUINCY
WQEC, Thu. 7 p.m., Sun. 1:30 p.m.

SPRINGFIELD
● WICS, Sat. 7:30 a.m.

INDIANA

BLOOMINGTON
WTIU Thu. 11 p.m., Sat 12:30 p.m.

EVANSVILLE
WNIN Sat. 12:30 p.m. and 8 p.m., Sun. 4:30 p.m.
● WFIE, Sun. 8 a.m.

FORT WAYNE
WFWA, Sat. 10 a.m.
● WFIE, Sun. 8 a.m.

INDIANAPOLIS
WFYI Sat 10 p.m., Sun. 8 p.m.
● WRTV Sun. 8:30 a.m.
● WTHR, Sun. 6:30 a.m.

MUNCIE/ANDERSON
WIPB, Thu. 8 p.m., Sun. 2:30 p.m.

PERRYVILLE
WIPB, Thu. 8 p.m., Sun. 2:30 p.m.

TERRE HAUTE
WTVW, Sun. 2:30 p.m.

IOWA

CEDAR RAPIDS
● KWWL, Sun. 10 a.m.

FLORENCE HEIGHTS
KBIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

MISSISSIPPI
KQCT, Tue. 8 p.m., Sat. 5:30 p.m.
● WQAD, Sun. 11 a.m.

DES MOINES
KDIN, Tu. 8:30 p.m., Sat. 1:30 p.m.
● WHO, Sat 8 a.m., Sun. noon

FORT DODGE
● I N, Fri 1:30 p.m., Sat. 1:30 p.m.

IOWA CITY
KIN Fri. 6:30 p.m., Sat. 1:30 p.m.

MASON CITY
● KTIN Fri. 6:30 p.m., Sat. 1:30 p.m.

RED OAK
KDIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

LAMA CITY
KSIN, Fri. 6:30 p.m., Sat. 1:30 p.m.
● KTIV

WATERLOO
● KWWL, Sun. 10 a.m.

KANSAS

BIRD IN HILL
KOOD, Thu. 7 p.m., Sat. 12:30 p.m.

LAWN
KTWU, Thu. 8 p.m., Sat. 12:30 p.m.

PITTSBURG
● KSNT Sat 8 a.m.
KTWU Sat 9:30 a.m.

SALINA
KPTS Sat. 10 p.m., ● KSNW Sat. 8:30 a.m.

KENTUCKY

ASHLAND
WKAS, Sun. 5 p.m.

BOWLING GREEN
WKGB, Sun. 8 p.m.,
WKYU, Tue. 1 p.m. and 6:30 p.m.
● WBKO, Sun. 6:30 a.m.

COVINGTON
WCVN, Sun. 6 p.m.

ELIZABETHTOWN
WKZT Sun. 8 p.m.

HAZARD
WKHA Sun. 6 p.m.

LEXINGTON
WKLE, Sat 2 p.m.
● WTVQ, Sat. 8 a.m.

LOUISVILLE
WKMJ, Fri. 7:30 p.m.
WKPC, Sun. 8 p.m.
● WAVE, Sat. 6:30 a.m.

MADISONVILLE
WKPA Sun. 8 p.m.

MOREHEAD
WKMR, Sun. 8 p.m.

PAIGE
WKMU Sun. 1 p.m.

OWENSBORO
WKOH, Sun. 4 p.m.

PAINTSVILLE
WKON, Sat. 1 p.m.

PADUCAH
WKPD Sun. 8 p.m.
● WPSD, Sun. 11 a.m.

PRESTONSBURG
WGVL Thu. 8:30 p.m., Sat. 10 a.m.
● WOWK/WCHS/TV*

KALAMAZOO
WGVE, Thu. 6:30 p.m., Sat. 10 a.m.

LANSING
● WILX, Sat. 8 a.m.

MARQUETTE
WCMW, Sat. 6:30 p.m.

MARQUETTE
WNMU, Sat. 1:30 p.m.

MOUNT PLEASANT
WCMU, Sat. 5:30 p.m.

UNIVERSITY CENTER
WUCM, Tue. 12:30 p.m., Sat. 8 p.m.

MINNESOTA

APPLETON
KSMN Sat. 12:30 p.m., Thu. 8 p.m.
KWCM, Sat. 10:30 p.m., Thu. 8 p.m.

BEMIDJI
KBMQ, Thu. 8 p.m., Sat. 12:30 p.m.

BIRCHS
KAWE, Thu. 7:30 p.m., Sat. 12:30 p.m.

BRAINERD
KAWE, Thu. 7:30 p.m., Sat. 12:30 p.m.

DULUTH
WDSE, Sat. 6:30 p.m., Sun. 10:30 a.m.

MANKATO
● KAAL, Sun. 7:00 a.m.
● KSMT

ST. PAUL/MINNEAPOLIS
KTCA, Wed. 10:30 p.m., Sat. 6:30 p.m.
● UHF Sat. 10:30 a.m.
● KSTP, Sun. 8:30 a.m.
● KWCM Sat. 10:30 a.m.

MISSISSIPPI

BILOXI
● MAH Sun. 6:30 p.m.

GREENVILLE
WMAE, Sat. 6:30 p.m.

JACKSON
● MAU, Sat. 6 30 p.m.

COLUMBUS/TUPELO
● WCBI, Fr 5 30 a.m.

GREENWOOD
WMAO, Sat 8 30 p.m.

JACKSON
WMAH Sat 6:30 p.m.

MERIDIAN
WMAW Sat 6:30 p.m.

MISSISSIPPI STATE
WMAH, Sat 6:30 p.m.

OXFORD
● MAV Sat 6:30 p.m.

MISSOURI

COLUMBIA
● KRCG, Sat 1 a.m.

HAZARD
WKHA Sun. 6 p.m.

LEXINGTON
WKLE, Sat 2 p.m.
● WTVQ, Sat. 8 a.m.

LOUISVILLE
WKMJ, Fri. 7:30 p.m.
WKPC, Sun. 8 p.m.
● WAVE, Sat. 6:30 a.m.

MADISONVILLE
WKPA Sun. 8 p.m.

MOREHEAD
WKMR, Sun. 8 p.m.

PAIGE
WKMU Sun. 1 p.m.

OWENSBORO
WKOH, Sun. 4 p.m.

PAINTSVILLE
WKON, Sat. 1 p.m.

PADUCAH
WKPD Sun. 8 p.m.
● WPSD, Sun. 11 a.m.

PRESTONSBURG
WGVL Thu. 8:30 p.m., Sat. 10 a.m.
● WOWK/WCHS/TV*

KALAMAZOO
WGVE, Thu. 6:30 p.m., Sat. 10 a.m.

LANSING
● WILX, Sat. 8 a.m.

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WCMW, Sat. 6:30 p.m.

MARQUETTE
WNMU, Sat. 1:30 p.m.

MOUNT PLEASANT
WCMU, Sat. 5:30 p.m.

UNIVERSITY CENTER
WUCM, Tue. 12:30 p.m., Sat. 8 p.m.

MINNESOTA

APPLETON
KSMN Sat. 12:30 p.m., Thu. 8 p.m.
KWCM, Sat. 10:30 p.m., Thu. 8 p.m.

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BIRCHS
KAWE, Thu. 7:30 p.m., Sat. 12:30 p.m.

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● UHF Sat. 10:30 a.m.
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● MAH Sun. 6:30 p.m.

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WMAE, Sat. 6:30 p.m.

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● MAU, Sat. 6 30 p.m.

COLUMBUS/TUPELO
● WCBI, Fr 5 30 a.m.

GREENWOOD
WMAO, Sat 8 30 p.m.

JACKSON
WMAH Sat 6:30 p.m.

MERIDIAN
WMAW Sat 6:30 p.m.

MISSISSIPPI STATE
WMAH, Sat 6:30 p.m.

OXFORD
● MAV Sat 6:30 p.m.

MISSOURI

COLUMBIA
● KRCG, Sat 1 a.m.

MICHIGAN

ALPENA
WCML, Sat. 3:30 p.m.

BAD AXE
WUCX, Tue. 12:30 p.m., Sun. 8 p.m.

CADILLAC
WCMV, Sat. 3:30 p.m.
● WWTV/WWUP, Sun. 10:30 a.m.

DETROIT
WTVS, Thu. 8:30 p.m., Fri. 12:30 a.m., Sat. 12 p.m.
● WDIV Sat 1:30 a.m.

EAST LANSING
● AAR Thu. 9 p.m., Sat. 1:30 p.m., Sun. 8 p.m.

FLINT
WFSU, Thu. 8:30 p.m., Sat. 1:30 p.m.
● WEYI, Sun. 10:30 a.m.

GRAND RAPIDS
WGVU, Thu. 8:30 p.m., Sat. 10 a.m.
● WOOD/WSWT/TV*

KALAMAZOO
WGVE, Thu. 6:30 p.m., Sat. 10 a.m.

LANSING
● WILX, Sat. 8 a.m.

MARQUETTE
WCMW, Sat. 6:30 p.m.

MARQUETTE
WNMU, Sat. 1:30 p.m.

MOUNT PLEASANT
WCMU, Sat. 5:30 p.m.

UNIVERSITY CENTER
WUCM, Tue. 12:30 p.m., Sat. 8 p.m.

MINNESOTA

APPLETON
KSMN Sat. 12:30 p.m., Thu. 8 p.m.
KWCM, Sat. 10:30 p.m., Thu. 8 p.m.

BEMIDJI
KBMQ, Thu. 8 p.m., Sat. 12:30 p.m.

BIRCHS
KAWE, Thu. 7:30 p.m., Sat. 12:30 p.m.

BRAINERD
KAWE, Thu. 7:30 p.m., Sat. 12:30 p.m.

DULUTH
WDSE, Sat. 6:30 p.m., Sun. 10:30 a.m.

MANKATO
● KAAL, Sun. 7:00 a.m.
● KSMT

ST. PAUL/MINNEAPOLIS
KTCA, Wed. 10:30 p.m., Sat. 6:30 p.m.
● UHF Sat. 10:30 a.m.
● KSTP, Sun. 8:30 a.m.
● KWCM Sat. 10:30 a.m.

MISSISSIPPI

BILOXI
● MAH Sun. 6:30 p.m.

GREENVILLE
WMAE, Sat. 6:30 p.m.

JACKSON
● MAU, Sat. 6 30 p.m.

COLUMBUS/TUPELO
● WCBI, Fr 5 30 a.m.

GREENWOOD
WMAO, Sat 8 30 p.m.

JACKSON
WMAH Sat 6:30 p.m.

MERIDIAN
WMAW Sat 6:30 p.m.

MISSISSIPPI STATE
WMAH, Sat 6:30 p.m.

OXFORD
● MAV Sat 6:30 p.m.

MISSOURI

COLUMBIA
● KRCG, Sat 1 a.m.

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National underwriters on PBS are

State Farm Insurance Companies

Ace Hardware Company ACE Hardware

The Minwax & Kyion Brands MINWAX KRYLON

The Saturn Corporation SATURN.

JOPLIN
● KOAM, Sat. 8 a.m.
KOZJ Sat. 12:30 p.m.

KANSAS CITY
KCPT Thu. 8 p.m., Sat. 12:30 p.m.
● KMBC, Sat. 6:30 a.m.

ST. LOUIS
KETC, Wed. 12:30 p.m., Sat. 6:30 p.m.
● KTVI, Sat 10:30 p.m

SEDALIA
KMOS, Sat. 1:30 p.m.

SPRINGFIELD
KOZK Sat 12:30 p.m
● KSPS Sat 8 a.m.

MONTANA

BILLINGS
● BILI/KYUS, Sat. 10:30 a.m.

BOZEMAN
KUSM Wed. 11:30 p.m., Sat. 11:30 a.m.

MISSOULA
BUSM, Wed 11:30 p.m., Sat. 11:30 a.m.

NEBRASKA

ALLIANCE
NETV Sat. 10 a.m. and 9:30 p.m.

BASSETT
NETV Sat. 10 a.m. and 9:30 p.m.

HASTINGS
NETV Sat. 10 a.m. and 5:30 p.m.

LEXINGTON
BLNE, Sat 10 a.m. and 4:30 p.m.

LINCOLN
NETV Sat. 10 a.m. and 5:30 p.m.
● KHAS, Sat. 5 p.m.
● KOLN/KGIN*

MERRIMAN
NETV Sat. 10 a.m. and 1:30 p.m.

NEWCASTLE
NETV Sat. 10 a.m. and 9:30 p.m.

NORTH PLATTE
NETV Sa. 10 a.m. and 9:30 p.m.

OMAHA
● WOWT, Fri 5 p.m., Sun. 8 a.m.
NETV Sat. 10 a.m. and 9:30 p.m.

NEVADA

LAS VEGAS
KLVX, Sat. 8 a.m. and 12:30 p.m., Sun. 7 a.m.
● KTNV Sun. 9:30 a.m.

RENO
KNPB, Sat. 12:30 a.m., Sun. 1 p.m.
● KAME, Sat. 10 a.m.

NEW HAMPSHIRE

DURHAM
WENH, Thu. 8:30 p.m., Sun. 8 a.m.

KEENE
WEKW Thu. 8:30 p.m., Sun. 10 a.m.

LITTLETON
WLED, Thu. 8:30 p.m., Sun. 8 a.m.

MANCHESTER
● WMUR, Sat 9 a.m.

NEW JERSEY

CAMDEN
WNJS, Thu. 8 p.m. Sat. 8 p.m., Sun 1:30 p.m.

MONTCLAIR
WNJN, Thu. 8 p.m., Sat. 8 p.m., Sun. 1:30 p.m.

NEW BRUNSWICK
WNJB, Thu. 8 p.m., Sat. 6 p.m., Sun. 8:30 p.m.

PRINCETON
WNJT Thu. 8 p.m., Sat. 8 p.m., Sun. 8:30 p.m.

NEW MEXICO

ALBUQUERQUE
KNME, Sun. 8 a.m. and 10 p.m., Thu. 7 p.m.
● KOB, Sun. 6:30 a.m.

LAS CRUCES
KRWG, Sat. 11:30 a.m.

PORTALES
KENW, Wed. 12:30 p.m., Sat. 4 p.m.

NEW YORK

ALBANY
● WCDA, Fri. 1:30 a.m., Sun. 1 :30 a.m.

BINGHAMTON
WSKG, Sat. 8 a.m., Sun. 7 p.m.
● WBNG Sat. 6:30 a.m.

BUFFALO
WNED Sat. 10:30 a.m. and 8 p.m.
WNEQ, Wed. 8 p.m.
● WIVB, Sat. 8 a.m.

ELMIRA
● WYDC*

LONG ISLAND
WLIW, Sat. 11:30 a.m., Sun. 8 p.m.

NEW ROCHELLE
WNET Sat. 7:30 p.m.
● WCBS, Sun. 7:30 a.m.

NEWBURGH
WNIM, Sa 10:30 a.m.

PLATTSBURGH
WCFE, Nov. 11:30 a.m.

ROCHESTER
WXXI Sat. 12:30 p.m., Sun. 9:30 p.m.
● WHEC, Sun. 8 a.m.

SOMMERSTADT
WSKT Sat 10:30 a.m.

SYRACUSE
WCNY Sat 12:30 a.m.
● WSTM Sun. 8 a.m.

WATERTOWN
WNPE, Sat 11:30 a.m.

NORTH CAROLINA

ASHEVILLE
WUNF Sat. 1:30 p.m., Sun. 6 a.m.

CHAPEL HILL
WUNC, Sat. 5:30 p.m., Sun. 8 a.m.

CHARLOTTE
● WAKN, Sun. 10:30 p.m.
● WSOC, Sat. 6:30 a.m.
WTVI, Sat. 1 p.m., Sun. 10:30 a.m.

COLUMBIA
WUND Sat 8:30 p.m., Thu. 8 p.m.

GREENSBORO
● WGHP Sat. 2:30 a.m.

GREENVILLE
WUNB Sat 5:30 p.m., Sun. 6 a.m.
● WLOS, Sat. 8 a.m.

JACKSONVILLE
WUNM, Sat. 5:30 p.m., Sun. 8 a.m.

LINVILLE
WUNE, Sat. 1:30 p.m., Sun. 9 a.m.

LUMBERTON
WUNU, Sat. 1:30 p.m., Sun. 8 a.m.

RALEIGH
● WTVD, Sun. 6:30 a.m.

ROANOKE RAPIDS
WUNP Sat. 5:30 p.m., Sun. 8 a.m.

WILMINGTON
WUNJ Sat. 2:30 p.m., Sun. 8 a.m.

WINSTON-SALEM
WUNL, Sat. 5:30 p.m., Sun. 8 a.m.

NORTH DAKOTA

BISMARCK
KBME, Thu. 8 p.m., Sun. 11 p.m.

DICKINSON
KDSE, Thu. 8 p.m., Sun. 6 p.m.

ELLENDALE
KJRE, Thu. 7 p.m. Sat 8 p.m.

FARGO
KFME, Thu. 8 p.m., Sun. 6 p.m.
● WDAY, Sun. 6:30 a.m.
● WDAZ, Sun. 6:30 a.m.

GRAND FORKS
KGFE, Thu. 8 p.m., Sat. 8 p.m.

MINOT
KSRE, Thu. 7 p.m., Sat. 8 p.m.

WILLISTON
KWSE, Thu. 7 p.m., Sat. 8 p.m.

OHIO

AKRON
WEAO, Sat. 8 p.m., Sun. 10 a.m. and 8 p.m.

AUBURN
● WUAB, Sat. 10:30 a.m.

BOWLING GREEN
● WKSO Sun. 8:30 a.m.
WBGU, Sat. 1:30 p.m., Mon. 3 p.m.

CAMBRIDGE
WOUC, Sat 8 p.m.

CINCINNATI
WCET Thu. 8 p.m., Sat. 8 a.m. and 8 p.m.
WNEQ, Wed. 8 p.m.
● WCPO, Sat. 6:30 a.m.

CLEVELAND
WVIZ Sat. 1 p.m., Sun 12:30 p.m.
● WEWS, Sun. 8 a.m.

COLUMBUS
WOSU, Thu. 8 p.m., Sat. 4:30 p.m.
● WSYX, Sun. 9:30 a.m.

DAYTON
WPTD, Thu. 8 p.m., Sat. 9:30 a.m.
● WDAO, Sun. 8:30 a.m.

LIMA
● WOMC

MEDINA
WPTO Mon. 7:30 p.m., Sun. 12:30 p.m.

PORTSMOUTH
WPBO, Thu. 4 p.m., Sat. 8:30 p.m.

TOLEDO
WGTE, Thu. 8 p.m., Sat. 1 p.m. Sun. 1 p.m.
● WTOL, Sun. 7 a.m.

WORTHINGTON
WPBO, Thu. 4 p.m., Sat. 8:30 p.m.

YOUNGSTOWN
WNEO, Sat. 6 p.m., Sun. 10 a.m. and 8 p.m.
● WFMJ Sun. 10 a.m.

OKLAHOMA

CHEYENNE
KWET Sat. 9:30 a.m. and 12:30 p.m.

EUFAULA
KCET, Sat. 8:30 a.m. and 12:30 p.m.

OKLAHOMA CITY
KETA, Sat. 7:30 a.m. and 12:30 p.m.
● KOCO, Sat. 9:30 a.m.

TULSA
KOED, Sat. 9:30 a.m. and 12:30 p.m.
● KTUL, Sun. 12:30 p.m.

OREGON

BEND
KOBE, Thu. 8 p.m., Sat 4 p.m.

COTTAGE GROVE
● KOBE, Thu. 1 p.m. Sat 8 p.m.

EUGENE
KEPB, Thu. 8 p.m., Sat. 4 p.m.
● KMTR, Sat. 6 a.m.

KLAMATH FALLS
KFTS, Thu. 8 p.m., Sat. 10:30 a.m.

LA GRANDE
KTVR, Thu. 8 p.m., Sat. 8 p.m.

MEDFORD
KSYS, Thu. 8 p.m., Sat. 10:30 a.m.
● KOBI/KOTI, Sun. 6 p.m.

PORTLAND
KOPB, Thu. 8 p.m., Sat. 1 p.m.
● KATU, Sat. 5:30 a.m., Sun. 12:30 p.m.

PENNSYLVANIA

ALLENTOWN
WLVT, Fri. 7:30 p.m., Sat. 12:30 p.m.

ERIE
WQLN, Sat. 2:30 p.m.
● WJET Sat. 6:30 a.m.
● WFXI Sun. 6:30 a.m.

HARRISBURG
WITF Sat 6 a.m. and 1 p.m.
● WCAL, Sun. 11:30 a.m.

JOHNSTOWN
● WATM, Sun. 10:30 a.m.

PHILADELPHIA
WHYY Sat. 11 a.m. and 4 p.m., Sun. 8 p.m.
● WTXI Sat. 8 a.m.

PITTSBURGH
● KDKA, Fri. 5:30 a.m.
WQED Sat. 8 p.m.

PITTSTON
WVIA Thu. 8 p.m., Sat. 1 p.m. and 10 p.m.

UNIVERSITY PARK
WPSX, Sat. 8 a.m. and 1:30 p.m., Sun. 4:30 p.m.

WILKES-BARRE
● WLYH

RHODE ISLAND

NARRAGANSETT
WSBE, Sun. 9 p.m., Mon. 7:30 p.m.
● WLNE Thu. 1:30 a.m.

SOUTH CAROLINA

BLUFFTON
WJAS Sat 1:30 p.m.

BRAMWOOD
● WJPM Sat 1:30 p.m.

CHARLESTON
● WCSC, Sat. 5:30 a.m.
WITV, Sat. 1:30 p.m.

COLUMBIA
● WLTX, Sat. 6:30 a.m.
WRLK Sat. 1:30 p.m.

CONWAY
WHMC, Sat. 1:30 p.m.

FLORENCE/MYRTLE BEACH
WJPM Sat. 1:30 p.m.
● WPDE, Sun. 8 a.m.

GREENVILLE
● WNTV Sat. 1:30 p.m.

GREENWOOD
WNSH, Sat. 1:30 p.m.

ROCK HILL
WNSC, Sat. 1:30 p.m.

SPARTANBURG
WRET Sat. 1:30 p.m.

SUMTER
WHIA, Sat. 1:30 p.m.

SOUTH DAKOTA

ABERDEEN
KDSD, Mon.-Thu. 11:30 p.m., Sat. 8 p.m.

GROSVENOR
● ESD, Mon.-Thu. 11:30 p.m., Sat. 8 p.m.

EAGLE BUTTE
KPSD Mon. 11:30 p.m., Sat. 4 p.m.

LOWRY
KQSD Mon. 11:30 p.m., Sat. 8 p.m.

MARTIN
KZSD Mon. 11:30 p.m., Sat. 8 p.m.

PIERRE
KTSD, Mon. 11:30 p.m., Sat. 8 p.m.

RAPID CITY
KHSD, Mon. 11:30 p.m., Sat. 8 p.m.
● KCLO, Sun. 8 p.m.

SIOUX FALLS
KCSD Mon. 11:30 p.m., Sat. 8 p.m.
● ELO, Sat. 8 p.m.

VERMILLION
KUSD Mon. 11:30 p.m., Sat. 8 p.m.

TENNESSEE

CHATTANOOGA
● WTNN, Sat. 11 a.m.
WTCI, Sat 1:30 p.m.

COOKEVILLE
WCTF Sat. 12:30 p.m.

KNOXVILLE
WKOP Sat. 1:30 p.m.
WSJK Sat. 1:30 p.m.
● WATE Sat. 5:30 a.m.

LEXINGTON-MARTIN
WLJT Thu. 9:30 p.m., Sat 12:30 p.m.

MEMPHIS
● KNO, Thu. 9 p.m., Sat. 8:30 p.m.
● WPTY Sat. 5 a.m.

NASHVILLE
WDM N, Sat 0:30 p.m.
● WSMV Sun. 8:30 a.m.
● WSMG, Sun. 10 a.m.

TRI-CITIES
● WKPT/WAPK, Sat. 10:30 a.m.

TEXAS

AMARILLO
KACV Sat 12:30 p.m.
● KCPN, Sat. 1:0 a.m.

AUSTIN
● LRU Sat. 9:30 a.m.
● KTBC, Sat. 7:30 a.m.
● KVUE, Sun 1 a.m.

BEAUMONT
● KBMT Sat 5 30 a.m.

COLLEGE STATION
KAMU Sat. 12:30 p.m., Mon. 10 p.m., Wed. 2 p.m.

FRIONER HEIGHTS
KERT Sat 12:30 p.m. and 9 p.m.
● KRII Sat 11 30 a.m.

DALLAS/FORT WORTH
KERA, Sat. 9 a.m., 5:30 p.m.
● WFAA, Sun. 12:30 a.m.

EL PASO
KCOS Sat 1 p.m.

HARLINGEN
KMBH Sat 12:30 p.m.
● WEGA, Sun. 8 a.m.

HOUSTON
● KUHT Sat.

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Shakespeare

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OUTTAKES
pp. 19–22

Silva Bros. T-shirts available in 100% cotton, sizes large and extra large, $22 plus shipping, 781-944-3462.

ASK NORM
pp. 24–28

Slate roof. *The Slate Roof Bible* by Joseph Jenkins, Jenkins Publishing, 1997, $35.
Redwood siding: California Redwood Association, 405 Enfrente Drive, Suite 200, Novato, CA 94949, 888-225-7339, www.calredwood.org.

HOUSE CALLS
pp. 30–34

Architect: Mose Associates Architects PC, 218 High Ridge Ave., Ridgefield, CT 06877, 203-438-5355.
Builder: Danco Fine Builders, Renovators, 12 Quail Run Drive, Danbury, CT 06811, 203-798-7682.
Plumber: Larry Swirsky, Quality Plumbing & Heating, 122 Soundview Rd., Ridgefield, CT 06877, 203-431-4484.
Lighting fixtures: Berkshire Lighting Gallery, 67 Newtown Rd., Danbury, CT 06810, 203-748-5888.
Tile supplier: American Tile Supply, 69 Main St., Danbury, CT 06810, 203-794-1191.
Floor tile: Porcelanosa, Oriente Blanco San Marco, 12"x 12".
Wall tile: (green tile from floor to chair rail) Porcelanosa, Oriente Veneto, 8" x 12".
Chair rail tile: Porcelanosa Oriente Veneto Canton, 4" x 12'.
Floor base trim tile: Porcelanosa Oriente Veneto Canton, 8" x 12".
Upper shower walls: Porcelanosa Oriente Blanco, 8" x 12v.
Pedestal sinks: Kohler Revival series K 2001-10.
Sink faucets: Kohler Revival series lavatory K 16102-4A.
Toilet: Kohler two-piece Revival series K 3555.
Tub: Thermo-Masseur Baths and Showers Ultra Oval Plus Thermal 66" x 38" x 19".
Tub faucet: Kohler Revival series bath/deck mount K-TJ6119-4.
Shower head/valve: Grohe Champagne Spray Shower Head, tubular shower arm and pulsating body spray, thermostat valve and classic wall mount valve, ultra 500 brass handle.
Marble on tub deck, shower threshold, shower seat and shelves: French Vanilla from American Tile Supply.
Hand towels: Australian Cotton/Linen in Ismir Green, $84 for a set of three, from T.L. Bennett, Home Collection, 448 Main Street, Ridgefield, CT 06877, 203-894-8565.
Accessories: Green candle, soap, shaving set, all from Portico, 139 Spring St., New York, NY 10012; 212-941-7722.
Bath mat: Portico.

IDEAS NOTEBOOK

Tile: Tile America, Box 9698, New Haven, CT 06536, 203-777-3637.
Urban Archeology, call for store locations: 212-371-4646.
Sinks: "Belle Epoque" console lavatory by Waterworks, BECL 06, $1,930. Call for store locations: 800-927-2120, www.waterworks.net.
Reminiscence Pedestal Lavatory by American Standard, style 0211.800, 732-980-3000, www.americanstandard-us.com.
Doctor's cabinets: Anthropologie, $1,398, 800-309-2500.
Lighting: Philip's Chelsea Sconces, (round) $98 single, $165 double; Westlake Sconces, (square) $108 single, $175 double, all from Restoration Hardware, 888-243-9720.

TRANSFORMATIONS
pp. 38–40

Builders: Raymond Design Builders, 66 Robson Place, Fairfield, CT 06430-6212, 203-256-1246.
George Eaton, Eaton Builders, 310 Flax Hill Rd., Norwalk, CT 06854, 203-838-5602.
Pediments: Hampton Pediment Head, Brosco, www.brosco.com.
Available from West End Lumber, Box 3973, Bridgeport, CT 06605, 203-333-2178.

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MATERIALS: TINTEO PLASTER
pp. 42–44

Contractors: Fresco Decorative Painting Inc., 324 Lafayette St., New York, NY 10012, 212-966-0676. Silver Lining, 2112 Broadway, Suite 402, New York, NY 10023, 212-496-7800.
Hopper Handcrafted Specialty Finishes, 302 South 30th St., Phoenix, AZ 85034, 602-273-1338. Ruins Studio Inc., 170 Wicksteed Ave., Toronto, Ontario M4G 2B6, Canada, 416-467-8920.
Suppliers: Sepp Leaf, 381 Park Ave South, Suite 1301, New York, NY 10016, 212-683-2840.
(Decorative Finish System) United States Gypsum Company, Box 806278, Chicago, IL 60680-4124, 800-USG-4YOU.
TexStone Company, 8011 Webb Ave., North Hollywood, CA 91605, 800-788-7113; 818-768-7676.
(decorative plaster finishes) Armour Coat, 011-44-1732-460-668 (in the U.K.), mailbox@armourcoat.co.uk.

FINANCES
pp. 48–48

Further reading: *The Common Sense Mortgage: How to Cut the Cost of Home Ownership by $50,000 or More*, by Peter G. Miller, $16.95, NTC/Contemporary Publishing Group, 1999. *The Banker's Secret: Your Mortgage is a Great Investment*, by Marc Eisenson and Gerri Detweiler, $12.95, Good Advice Press, 1995.
Our thanks to: Keith Gumbinger, HSH Associates, Butler, NJ; 800-873-2837. Mark Zandi, Dismal Sciences Inc., West Chester, PA, 610-696-8700.

BY OESIGN
pp. 50–52

Designer: Mary Danowski, architect designer, Poliform, 150 East 58th St., New York, NY 10155, 888-POLIFORM, www.poliformusa.com.
Closet systems: Poliform; California Closet Company, 1000 Fourth Street, Suite 800, San Rafael, CA 94901; 415-256-8500.
Ikea: Funkis wall storage, 800-434-4532, www.ikea.com.
Architects: Dennis Wedlick, 85 Worth St., New York, NY 10013, 212-614-9147.
Duo Dickinson, 94 Bradley Road, Madison, CT 06554, 203-245-0405.

FALL MAINTENANCE
pp. 84–88

Further reading: *This Old House Essential Home Repair*, by the editors of *This Old House Magazine*, $19.95, Time Publishing Ventures Inc., 1999.

LOATHE THY NEIGHBOR?
pp. 80–88

Further reading: *Neighbor Law, Fences, Trees, Boundaries & Noise*, by Cora Jordan, $17.95, Nolo Press, 1998.

SEVENTH HEAVEN
pp. 72–78

Architect: Macrae-Gibson Architects, 450 Seventh Ave., Suite 2406, New York, NY 10001, 212-294-2940.

BILLERICA: TV FALL PROJECT
pp. 83–84

Mason: Lenny Belliveau, Lenny's Masonry, Stow, MA; 978-897-6256.
Bricks: Thin Brick from Glen-Gery Brick, 1166 Spring St., Box 7001, Wyomissing, PA 19610; 610-374-4011; www.glengerybrick.com.
Doors: TruSnle, 835 E. 73 Ave., Denver, CO 80229, 888-286-3931, www.trustile.com.
Foam millwork: Style-Mark, 960 W. Barre, Archbold, OH 43512, 800-446-3040, www.style-mark.com.
Rubber slate: Authentic Roof, Crowe Building Products Ltd., 116 Burris St., Hamilton, Ontario L8M 2J5, Canada, 905-529-6818; www.authentic-roof.com.
Siding: James Hardie Siding Products, 26300 La Alameda, Suite 250, Mission Viejo, California 92691, 888-542-7343, www.hardie.com/buildingproducts.htm; info@JamesHardie.com.
Security systems: Honeywell Home and Building Control, Honeywell Plaza, Minneapolis, MN 55408; 800-328-5111, www.honeywell.com.
Security Link from Ameritech, 2 Mid-America Plaza, Second Floor, Oakbrook

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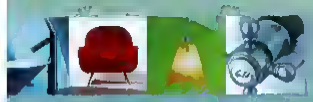

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ADEMCO Alarm Device Manufacturing, 165 Eileen Way, Syosset, NY 11791; 516-921-6704, www.ademco.com
ADT Security Services Inc., Box 550619, Jacksonville, FL 32255, 800-600-5145, www.adt.com
First Alert Professional Security Systems, 175 Eileen Way, Syosset, NY 11791, 800-793-5949, www.firstalertpro.com

COUCHED IN TRADITION
pp. 96–100

Sofas: Jasper sofa, $2,345, from Maine Cottage Furniture, Box 935, Yarmouth, ME 04096, 207-846-1430, www.mainecottage.com
Directoire sofa, $2,859, from L. & J.G. Stickley, Inc., 1 Stickley Drive, Manlius, NY 13104, 315-682-5500, www.stickley.com
Matisse sofa, $2,250, from Bernhardt Furniture Company, 888-800-8556, www.bernhardtfurniture.com
Prevda sofa, $5,745, from Mike Inc., 255 Kansas St., Ste. 200, San Francisco, CA 94103, 415-255-6453
Library sofa, $6,931, from Hickory Chair, 800-349-4579, www.hickorychair.com
Sharon sofa, $1,524 through $2,289, from Mitchell Gold, Box 819, Taylorsville, NC 28681, 828-632-9200, www.mitchellgold.com
Classic sofa #103-89CH, $6,390, from Coach Furniture, 516 W. 34th St., New York, NY 10001, 800-325-4773
Moderne sofa, $8,070, from The John Widdicomb Company, 560 5th St. N.W., Grand Rapids, MI 49504, 800-847-9433, www.johnwiddicomb.com
Michael Vanderbyl sofa #6370-78, $4,989, from Baker Furniture, 1661 Monroe Avenue N.W., Grand Rapids, MI 49505, 800-592-2537, www.bakerfurniture.com.
Design companies: Drysdale Inc., 1733 Connecticut Ave. N.W., Washington, DC 20009, 202-588-0700
Holden & Dupuy, 3420 Magazine St., Suite C, New Orleans, LA 70115, 504-897-1100.

INTO THE WOODS
pp. 102–108

Designer/builder: Geoff Warner, RR1, Box 2027, Stonington, ME 04686, 207-348-2345
Slate sink: Sheldon Slate, 38 Farm Quarry Rd., Monson, ME 04464, 207-997-3615.
Contractor: Tiefenthaler Construction, 314 Wilson Avenue, Norwalk, CT 06850, 203-877-0055.
Refrigerator: Profile TPX24SIYF from GE Appliances, call GE Answer Center at 800-626-2000, www.geappliances.com
Cooktop: SGC365R from Thermador, 5551 McFadden, Huntington Beach, CA 92649, 800-656-9226, www.thermador.com.
Wall oven: EB194/5-610 from Gaggenau, 5551 McFadden, Huntington Beach, CA 92649, 800-828-9165, www.gaggenau.com
Dishwasher: G880SCI from Miele Inc., 9 Independence Way, Princeton, NJ 08540, 800-843-7231, www.mieleusa.com
Faucets: Euro Plus 33853 from Grohe, 241 Covington Drive, Bloomingdale, IL 60108, 630-582-7711, www.groheamerica.com
Small bar sink: 975847-C AA from Kohler, 444 Highland Drive, Kohler, WI 53044, 920-457-4441, www.kohlerco.com

DREAM HOUSE: WALL SMARTS
pp. 110–115

Architect: Robert A.M. Stern Architects, New York, NY, 212-967-5100.
Builder: Country Club Homes Inc., 505 Country Club Rd., New Canaan, CT 06840, 203-966-5550
Interior designer: Kerry Sheridan, 198 Danbury Rd., Wilton, CT 06897, 203-762-2888.
Lead finish carpenter: Mike Davis, Lakota Builders, Inc., Fishkill NY; 914-896-0296
Built-in Cabinet designer: Connecticut Design Services, 379 Danbury Rd., Wilton, CT 06897, 203-563-9229,

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Cabinet manufacturer: Superior Woodcraft, 160 N. Hamilton St., Doylestown, PA 18901, 215-348-9942.
Table accessories: celedon candle holders, #830917, and large wooden bowl, #874685, both from Lillian August Collection, 17 Main Street, Westport, CT 06880, 203-454-1775.
Counter accessories: large yellow vase, #854883, green ceramic pitcher, #758963, yellow drip pitcher, #620314, and Victorian wire basket all from Lillian August Collection.

TINY HOUSES
pp. 118–124

Architectural Design: Annette Lindbergh, Tiny Houses Inc., 48 Peekskill Hollow Rd., Putnam Valley, NY 10579, 914-526-4753
Architect: DASA Don A. Swofford Associate Architects, 812 East High St., Charlottesville, VA 22902, 804-979-7407, www.dasaonline.com
Further reading: *The Tiny Book of Tiny Houses*, Lester Walker, $13.95, Overlook Press, 1998, *Tiny Tiny Houses*, by Lester

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Walker, $32.95, Overlook Press, 1987; *The Architecture of Country Houses Including Designs for Cottages and Farmhouses, and Villas*, by Andrew Jackson Downing and J.S. Johnson, $12.95, Dover Publications, 1969; *Back of the Big House: The Architecture of Plantation Slavery*, by John Michael Vlach, $45, University of North Carolina Press, 1993; *Building Thoreau's Cabin*, by Stephen Taylor, Pushcart Press, 1992.

POSTER: LIGHT BULBS
pp. 129–130

Edison replicas: Ferrowatt, distributed by Aamasco Lighting Inc., 15 Brook St., Jersey City NJ 07302, 800-221-9092.

Compact fluorescent globe: Sylvania, 18725 N. Union St., Westfield, NJ 46074, 800-544-4828.

Bug-away: Philips Lighting, 200 Franklin Square Drive, PO Box 6800, Somerset, NJ 08875-6800, 800-555-0050.

Dimmable flood: Philips.

Dimmable earthlight: Philips.

Spiral-tubed: Rolite, made in China, available at Just Bulbs, 236 Broadway #E21, New York, NY; 212-228-7820.

CFL: Earthlight, Philips.

Halogen Times Square New Year's ball bulb: Halogena 2000, Philips.

Halogena post light lamp: Philips.

Fire-safe: Westinghouse, distributed by Angelo Brothers Co.

Halogen tube: T10, Sylvania.

Spotlight with ceramic reflector: Sylvania.

Jewel-cut: Spectra-lite by Angelo Brothers Co., 2401 McNulty Road, Philadelphia, PA 19154-1099; 215-671-2000.

Halogena: Philips.

Incandescent red tube: Bulbrite Industries Inc.,71 Schrieffer St., South Hackensack, NJ; 201-489-7777.

Amber flame: Flamescent by Duro-lite, 4101 W. 123rd St., Alsip, Ill., 60658; 708-824-0316.

Color-corrected: Lumiram, Mamaroneck, NY 10543; Showcase light: General Electric, 1975 Noble Rd., Cleveland, Ohio 44112, 216-266-8585.

Flicker bulb: Satco, 110 Heartland Blvd, Brentwood, NY, 516-243-2022.

Top mirrored bulb: Bulbrite.

Recessed Light. Director by Philips.

Lamp disposal regulations: Environmental Protection Agency, wwwepa.gov/fedrgstr/EPA-WAST.

Further reading: *The Incandescent Light*, by Floyd A. Lewis, The Thomas Alva Edison Foundation and Shorewood Publishers Inc., 1961; *Edison, Inventing the Century*, by Neil Baldwin, Hyperion, 1995; *Home Lighting Handbook*, by the editors of Sunset Books and Sunset Magazine, Sunset Publishing Corporation, 1988; *Lighting for a Beautiful Home*, by Jan Orchard, Merehurst Limited, 1988; *Lamps and Lighting*, by J.R. Coaton and A.M. Marsden, $95, John Wiley & Sons Inc., 1997; *Lighting for Historic Buildings*, by Roger W. Moss, $19.95, Preservation Press, 1988; *The Lighting Pattern Book for Homes*, by Russell P. Leslie and Kathryn M. Conway, Rensselaer Polytechnic Institute, Troy, New York, 1993; *Interior Lighting for Designers*, by Gary Gordon and James Nuckolls, $64.95, John Wiley & Sons, Inc., 1995; *Better Use of Your Electric Lights, Home Appliances, Shop Tools—Everything That Uses Electricity*, by Michael Hackleman, $9.95, Peace Press, 1981; *A Guide to Lighting*, Osram Sylvania, (800)544-4828.

Our thanks to: Nick Mosher, Light Bulbs Unlimited, Encinitas, CA, Paul Vrabel, Project Manager, ICF Consulting, Fairfax, VA, Pam Horner, Manager of General Lighting Education, Osram Sylvania, Danvers, MA, Peter Bleesby, Industry Relations Director, Osram Sylvania, Danvers, MA, Peter Boyce, PhD, Lighting Research Center, Troy, NY, Jim Gibson, Gibson & Gibson Antique Lighting, Chula Vista, CA, Jack Stanley, Director of the Edison Tower and Menlo Park Museum, Edison, NJ.

SAVE THIS OLD HOUSE
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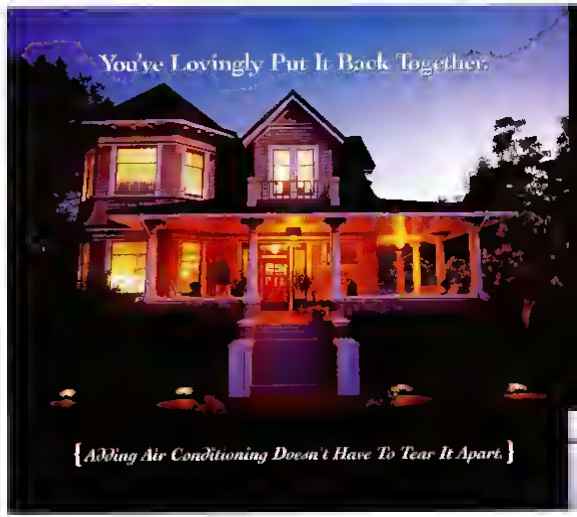

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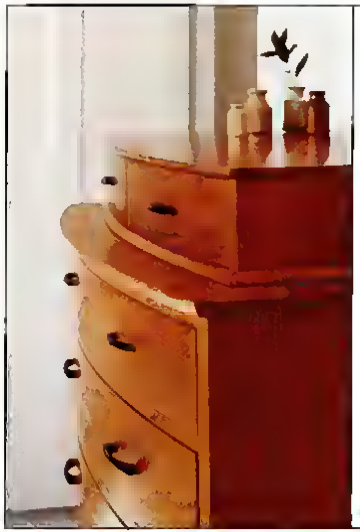

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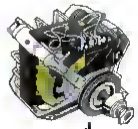

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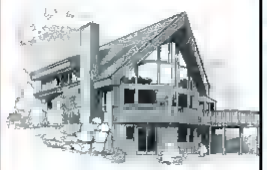

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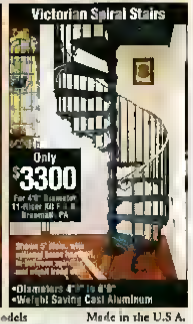

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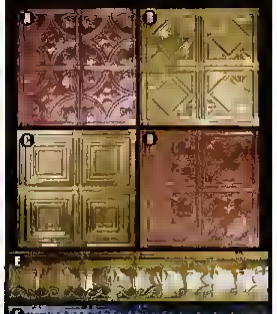

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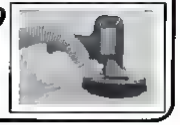

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save THIS OLD HOUSE

BY JORDAN REED

PRICE
$2,000

LOCATION
Chowan County,
North Carolina

In 1901, a farmer named Daniel Timothy Ward Sr. built this folk Victorian farmhouse about 1½ hours southwest of Norfolk, Virginia. The two-story, eight-room house has stood empty since the 1960s, but its metal standing seam roof has kept it in reasonably good condition. An ornate porch wraps around the front ell, and architectural features include a bracketed cornice and a semicircular gable vent. All but one of its two-over-two double-hung windows remain intact with unusually delicate muntins, original hardware, and intricate casings. Three fireplaces and five of the six original mantels survive as well.

Relocation is required. "The best scenario would be to move it just a few miles from where it is now" because of poor access roads, says Worth Hare Jr., a local house mover. He estimates the cost would be at least $25,000 and that the structure would have to be divided into two or more sections.

Ward's daughter-in-law, who lives next door, doesn't want to see the place demolished. Nor does she want to burden her heirs with the property, which requires complete rehabilitation. Among other repairs, the 1,900-square-foot house needs modern mechanical systems, a kitchen, and bathrooms.

CONTACT
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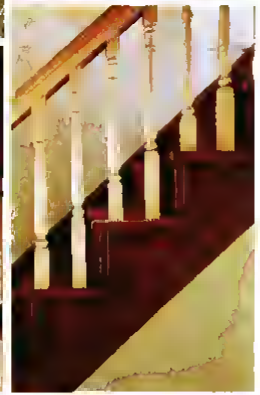

TOP: The D.T. Ward Sr. house features an array of turned millwork on the porch. BOTTOM, LEFT: In one of the four bedrooms, stained baseboards and picture rails complement the headboard ceiling. BOTTOM, RIGHT: The banister and peeling plaster walls need a new coat of paint.

PHOTOS: KYLE HOOD

If you know of a house that should be saved, please write to: Save This Old House, 1185 Avenue of the Americas, 27th floor, New York, NY 10036

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